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Commencing Saturday, July 28, at 7.15 p.m. and 9.30 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
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HIGH PLAINS
DRIFTER
They'd never
forget the day
he drifted
into town.
Eastmancolor
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BEN YEHUDA Tel. 228409
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Decameron 69



4th week
7.15, 9.30
YEHOAM GAON
in Menahem Golan's
MUSICAL
KAZABLAN
Eastmancolor Panavision

CHEN Tel. 224898
5th and definitely
last week
WALT DISNEY
presenting

Bedknobs and
Broomsticks
ANGELA LANSBURY
DAVID TOMLINSON
4.30, 7.15, 9.30

DEKEL Tel. 414114/5
THE CHASE
MARLON BRANDO
JANE FONDA
ROBERT REDFORD
7.15-9.30

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2nd week

MELODY
Second Show 9.30
2nd week

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ALL THE WEEK
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RANDER KAPOOR
PARMPUR KA
LAKSHMAN
4.00, 6.45, 9.00

GAT Tel. 247888
6th week

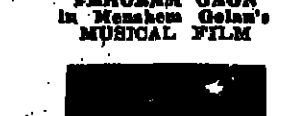


Charlie
Chaplin's
MODERN
TIMES
4.30, 7.15, 9.30
A "Forum Film"

GORDON Tel. 244878
10th week
LE GRAND
BLOND
AVEC UNE
OHAUSSURE
NOIRE

YVES ROBERT
PIERRE RICHARD
4.30, 7.15, 9.30

HOD Tel. 226228
4th week
4.30, 7.15, 9.30
YEHOAM GAON
in Menahem Golan's
MUSICAL FILM



KAZABLAN
Eastmancolor Panavision

LEMON Tel. 260778
30 Belov Ibn Gvirol
5th week

TRAITEMENT
DE OHOC
with
ALAIN DELON
ANNE PARADOT
Directed by Alain Jessua
Adults only

FEER Tel. 448785
2nd week



RYAN O'NEAL
JACQUELINE BISSET
WARREN OATES
THE THIEF
WHO CAME
TO DINNER
Color by Deluxe
Columbia Pictures
A Warner Communications Company
4.30, 7.30, 9.30

Jerusalem Cinemas

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ARNON Tel. 224898
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HEIGHTS

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unforgettable love story
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RAJANURAT
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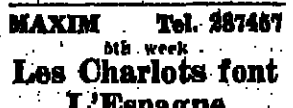
ESTHER Tel. 225610
2nd week
KIER DOUGLAS
GIULIANO GEMMA
FLORINDA BOLKAN
A MAN
TO RESPECT
Sat. 7.30, 9.30
Weekdays: 4.30, 7.15, 9.30

MAXIM Tel. 287467
4th week
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L'Espagne
4.30 — 7.15 — 9.30

MOGRABI Tel. 58331
10th week
A film by
PIER PAOLO PASOLINI
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CANTERBURY
TALES
Adults only
4.30 — 7.15 — 9.30

OPHE Tel. 618321
2nd week
THE
PERSUADER
REUVEN BAR YOTAM
GABI ELDOR
JOE JEFFREY
4.30, 7.15, 9.30

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the terror of Emily Bronte's
unforgettable love story
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starring in
Menahem Golan's
Film
KAZABLAN
In Colour

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PAMELA FRANKLIN
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SINFUL DAVEY

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BLOND AVEC
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NOIRE

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TARZAN KING OF THE
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TOHELET Tel. 443950
4.30, 7.15, 9.30
5th week

The Discreet
Charm Of The
Bourgeoisie

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2nd week
YVES JEQUEN
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Junior Bonner
Directed by Sam Peckinpah
4.30, 7.15, 9.30

ZAFON Tel. 445035
11th week
CESAR AND
ROSALIE
ROMI SCHNEIDER
YVES MONTAND
Directed by Claude Sautet
4.30, 7.15, 9.30

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OLIVIA BRACHMAN

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2nd week
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PERSUADER
REUVEN BAR YOTAM
GABI ELDOR
JOE JEFFREY
Daily 4.00-7.15-9.30

RAMA Tel. 731913
4th week
Cinemascope
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YEHOAM GAON
in the great film
KAZABLAN
In Technicolor
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Matinee 4.00
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KAZABLAN
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THE JERUSALEM POST MAGAZINE

Friday, August 3, 1973

Rehearsing in the Khan: Page 26



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THE JERUSALEM POST MAGAZINE

In this issue

| Page | Page | Page |
|---|--|--|
| Mark Segal raises the curtain on several national elections looming this fall. 5 | Topless cellists are covered by Helga Dudman in a story on an unusual summer music course. 18 | Gallery Guide. 24 |
| Anan Safadi investigates the new lives of the Beduin in Sinai under Israel administration. 6 | The Book Section includes review articles on Solzhenitsyn and the Jews, pioneers of Hebrew social realism, a Crusaders' novel by Zoe Oldenbourg and a study of the German psyche. 15 | Naomi Sheldon reports on a recent Jerusalem storm centre, the Khan Theatre Company. 26 |
| Moshe Ater explains the prescription for a healthier economy just offered by the Government of the Bank of Israel. 9 | Unearthing the northern section of the Western Wall: pictures by David Rubinger, text by Moshe Kohn. 18 | Yohanan Boehm's music column; Tora and Flora. 27 |
| Able Nathan's "Peace Ship" in pictures, with a report by Lea Levavi on shore reactions to the vessel's radio broadcasts. 10 | Martha Meisels hands on readers' suggestions; Haim Shapiro discusses the cooking of brains; Hadassah Bat Haim has second-best bed blues. 20 | TV and radio reviews. 29 |
| | | Ephraim Klahon discovers how to safeguard marital bliss; bridge and chess. 30 |

Cover picture: The Jerusalem Khan Theatre Company rehearses (Rubinger).



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HAWKS AND DOVES AND THE ELECTIONS

The election campaign is officially on, and the sound and the fury as the parties and factions align and re-align will create the illusion of movement and progress. How much does all this hectic activity signify? Very little, in the opinion of Post Reporter MARK SEGAL.

THE SYSTEM of proportional representation makes for less concern by the political parties with what the public wants and increases the influence of vested interests. One trifling example may be used: none of the political parties ever includes in its election platform a demand for a reform of our bus services, a problem that daily harasses the majority of the working population. It is an open secret that the bus cooperatives have not been unresponsive to the needs of the main political blocs in past elections and just recently the cooperatives were paid many millions of the tax-payers' money for calling off a strike, but no conditions were set on improving the passengers' lot. As very few policy-makers ever travel by bus, they are unaware from personal experience of the daily tribulations of the bus-travelling public in whose name they sign official documents. The present election system does not oblige our political leaders to concern themselves with such matters, as do their counterparts in some other democratic countries.

Most of our law-makers are swept into office on the coattails of a Ben-Gurion, a Golda Meir, or Moshe Dayan, and they do not have to be elected either on their individual merits and records, or on their personal promises. Conformity to Party H.Q. is much more important. There are members for the momentary and the kibbutzim. Has there ever been a member for Tel Aviv?

THE POOR perplexed voter, if he were to go by what the parties promised in their 1969 election platforms and what they actually did, could emerge a very cynical man. For instance, what happened to the direct-mayoral elections that several blocs sponsored? The Labour Party was committed to 1970, was the Liberal Party and the Independent Liberals. This should theoretically have ensured the bill's passage. However, when it came to the vote, the Labour Party and the Liberal Party both decided to in-committee, to fall by the wayside, thus leaving the much-needed reform of local government in no secret, again, that Labour members opposed changes which would sharply reduce their power to decide who would be mayor, where, and give him a voice and a veto.

Small Mapam Party still in the secular rabbinate of the founder, Meir Yisraeli, the latest chairman ex-communicated "Moshe Dayan" from its ranks on its platform, the Labour Party. Some Labour members have their political views



Mrs. Meir values party loyalty before 1948. Mr. Dayan, the soldier talks of Zionist fundamentalism and the danger of missing an historic opportunity to fulfil the Zionist vision. As soon as Premier Golda Meir agreed reluctantly to head the election list one more, it was clear that her pragmatic concepts would prevail and push all these profound differences under the carpet. It is due to her unifying leadership that the crisis over policy in the territories — that erupted in her party in recent weeks has now been resolved with neither Mr. Sapir nor Mr. Dayan threatening an ultimatum. The Alignment voter is not invited to make any clear choice, confirming the thrice of Labour as a huge political supermarket offering the widest possible selection of political products. What made historic Mapam and now the Labour Party acceptable to broad groups of the population was its

pragmatic approach to the Jewish State. This enabled it to be the dominant force in all government since 1948. Much of Golda Meir's popularity and voting appeal derive from the fact that she is an integral part of this tradition.

She made what was taken as a significant gesture towards Mr. Dayan in her closing speech on the last day of the 7th Knesset when she referred to Knesset rural and urban settlements throughout the territories. The significance of that phrase is due to its derivation from the Alignment's 1969 election platform. Both Mr. Sapir and Mr. Eban have threatened not to stand as candidates if the election platform should be revised, yet it now emerges that they were elected in 1969 on the basis of a programme with which they profoundly disagreed at the time.

IN THE FINAL analysis the phrases inscribed into the party platform carry little weight, and what matters is the working programme that the government adopts, which of course comes down to financial allocations. What matters is, in fact, who carries out the programme. It is of importance that it is the Sapir-Eban group which is in control of the Alignment election machinery — including the men running the information campaign and the campaign chief, Mr. Avraham Ofer M.K. — Mr. Sapir's closest lieutenant who, in this month's "Ramon" the Party youth magazine, debated with equanimity the idea that Arab troops would reoccupy "the large areas in the West Bank from which we are going to withdraw." He explained: "After all, even before the Six Day War we could have taken the West Bank in a day and a half." Apparently he is willing to have to do it again.

The current debate on Israel's future borders takes one back to an even greater historical discussion, when a sizeable minority led by Yosef Sprinzak and Moshe Sharett at first opposed Ben-Gurion's wish to proclaim a Jewish state in 1948, fearing the overwhelming risks and criticism abroad, and instead advocating the formation of a "Jewish Government." The heirs to this school of thought in the Labour movement have aligned themselves neatly in the pro and cons of today's debate. The smallest coalition party, the Independent Liberals, which today shares the basic views of the Labour Party and Mapam, grew partly from the "Aliya Ha-Asaba," which was also opposed to Ben-Gurion's call for a state in 1948.

As the Labour Alignment proceeds to iron out its internal differences, the parties to the know it or not is something else altogether.

deavouring to weld a viable political force, Mr. Begin has surprised most people by agreeing to the initiative of Aluf (Res.) Ariel Sharon to form a centrist alignment. The Liberal wing of Gahal, the Free Centre and the State List as well as the Land of Israel movement welcomed the idea, while Mr. Begin found himself involved in a bitter dispute with his own most loyal supporters. In Herut over the very notion of combining forces with Shmuel Tamir, who broke away from Herut to form the free centre in 1966. Jewish Agency Treasurer and Acting Chairman Arye Dulsin brought Mr. Begin to the verge of apoplexy two years ago when he formed a Zionist Congress bloc with Mr. Tamir and the State List. Some people say Mr. Begin regrets the votes Mr. Tamir is taking from Herut, others believe that Mr. Begin's motives are mixed, and he is ready to sink his differences because he really fears that the Eighth Knesset may be asked to vote on a full withdrawal from the West Bank, and that all forces opposed to such a move must combine now. Others again hold that Mr. Begin realised that should he be held responsible for having prevented Mr. Sharon's initiative from taking shape, the Liberals might later abandon Gahal, leaving him once again the head of a small political faction. There certainly is a widely discussed desire for change in Israel society, but it is doubtful that Gahal, even with Aluf Sharon has anything clear to offer.

MUCH OF WHAT is being debated by the parties is utterly irrelevant to the burning problems troubling the average Israeli. Recently, in a Haifa speech, Mr. Eban drew attention to the quality of life in Israel. He was in fact speaking mainly of moral categories, and never touched on the bureaucracy and red-tape bedeviling the ordinary citizen, the nightmare of getting something to live, or the disappearing amenities of urban living. The Labour Alignment has not drafted a new programme for urban living, although 88 per cent of Israelis live in towns, cleaving instead to concepts of interest to the farm and kibbutz lobby that dominates so many of its policy-making forums.

Mr. Begin is concerned with the past rather than today's problems. For hundreds of thousands of voters, Jabotinsky and Aikido are the names of crowded streets, not personalities in the forefront only a few decades ago. The same goes, believe it or not, for Palmach, Hagana, Ial and Lhy. Whether our political leaders, so engrossed in historical ideological quarrels, know it or not is something else altogether.

SINAI

THE TWILIGHT ZONE

Under Israeli administration, civilization has crept into the vast, barren desert of Sinai. Now, this once-forgotten Beduin life is being reborn in words and pictures by ANNA V. SAVARDO.



Beduin women with brush-laden camel leave security-fenced land at Rafah Approaches.

(Below, left): A Sinai Beduin polishing turquoise. (Below, right): The camel is being replaced by the jeep.

FLYING into Sinai in a small, out of date plane that went quivering and dipping up and down in the hot desert air made the journey seem like a voyage into a twilight zone of ever-increasing uncertainty. This, at least, was the feeling of this writer who, since leaving his small home town in the Jordan valley some three decades ago, has had little experience of air travel.

Despite the reassurances of a smiling young pilot, for whom the chugging flying machine was "a toy" after having bidden farewell to a Phantom jet fighter a month earlier, it was going to be a pleasure to land anywhere.

"Anywhere" turned out to be a runway that is one of the many signs of the changes that Israel has wrought in this mountainous desert, where from time immemorial man's only means of transport has been the camel. The innovations have injected a new way of life into this vast, primitive desert peninsula. Civilization is superseding the primeval barrenness; sands are yielding to asphalt roads and jet runways; science is replacing fiction and illusion; and illumination — albeit man-made, in the form of generators — is penetrating the darkness of the night.

Men have roamed across the Sinai sands for thousands of years. Now it looks as if they have come to stay. In the face of inhospitable terrain and fierce heat, modern apartments are going up, positioned to escape the worst of the sun's rays; shifting sands are becoming highways. Whatever the political future of Sinai, its entry into 20th century urban civilization is now irreversible.

THE most striking evidence of the establishment of man's foothold in Sinai is on the southern end of the peninsula, at Sharm el-Sheikh, once an Egyptian military coastal fortress, now rapidly developing into a town renamed Ophira.

Serving as a capital for Merhav Shimon, "Solomon's Region," which literally consists of the southern half of the 55,000 sq. km. peninsula, Ophira is scheduled to house 400 families by next year, 1,000 by 1978, and 4,000 (numbering some 17,000 persons) by 1985, making it as large as Eilat is today.

The town is currently changing

its temporary installations into permanent ones. This includes exchanging the present generators by a 1L30m. electricity network linked to Israel and the desalination plants into a 1L12m. water network linked to Abu Rodeis on the western coast of Sinai.

At the same time, bungalows and shacks are being replaced by apartment houses, of which 90 are already nearing completion.

The development of Ophira into a town is being carried out within the framework of an intensified Government development plan for the Solomon Region, whose urban features consist mainly of new settlements at Taba, Nevi'ot (Nweibeh) and Di-Zuhav (Dahab) north of Ophira on the eastern coast, and of Shalhevet near Abu Rodeis and A-Tor on the western coast.

The Government has so far spent some IL80m. on the development of the Solomon Region and a special ministerial committee is studying further estimates aimed mainly at improving access to it through highways and airports, including one at St. Caterina Monastery in the centre of the Region.

EXCEPT for the military zone in the northwestern part of the area, neighbouring the Suez Canal, Sinai's southern sector has undoubtedly become as accessible as the peninsula's northern sector, stretching southward from el-Arish.

As for the Beduin who have been used to living in isolation under a succession of rarely-seen rulers, the change is striking to behold, especially in the Solomon Region. Here various groups of tribesmen have drifted to the newly-established Israeli settlements to earn money, and to exchange their robes for western dress, rare water for cold beer, and bitter coffee or honey-sweet tea for whisky.

Such, at least, was the *dolce vita* hundreds of Beduin seemed to be enjoying in the vicinity of the frontier town of Ophira, which employs some 300 of them in the town itself and about 400 more in the neighbourhood.

They come from Sinai's central area, which embraces about 11,500 of the peninsula's 50,000 Beduin population, spreading north to el-Arish and northern Sinai, on the approaches of Rafah.

Cut off from related tribes in Saudi Arabia on the east and Egypt in the west, with whom



Sheikh Suleiman of the Abu Hilu tribe flanked by some of his followers.



they dealt in the major trade of drugs, the Beduin in central Sinai have turned to manual labour, fishing and independent crafts, including polishing the turquoise stones which they cut from rocks known as Solomon's and the Pharaohs' mines.

Individual Beduin we talked to in the Solomon Region were remarkably outspoken in praise of the sudden change of life which has brought them in touch with the outside world.

CONCENTRATED in three major centres which are provided with various Government services, including three district physicians, the Beduin were especially enthusiastic over the social benefits which the Ministry of Labour is introducing for labourers, who are also getting vocational training and protection through the local Labour Exchanges (the Ophira branch was opened last week).

They also expressed their appreciation of the help they get from the Military Government in the area. Local officials recently obtained some IL150,000 from various Israeli departments for compensation claims filed by 80 Beduin who had suffered injuries of some sort. In addition, the Military Government got some IL100,000 as compensation for Beduin who lost their plantations in the course of construction work in their vicinity, especially in the coastal area.

One thing that appears to be inescapable as the Beduin of this vast area are attracted by the new urban way of life is that the tribal structure is rapidly disintegrating and the hereditary sheikh is coming to know less and less about his scattered followers. The younger among these nowadays travel as far as Eilat to get vocational training and earn more than triple the IL15 daily pay their elders get in their home area.

IN CONTRAST, the tribal links seem to be still quite strong among a majority of the more than 20,000 Beduin who live up north, in the area of el-Arish.

Despite the fact they, too, follow the new work opportunities sprouting in various parts of northern Sinai and southern Israel, these Beduin appear to be attached to a home town, el-Arish. The original Egyptian population there — who refer to themselves as "the 24 carat po-

pulation" — now numbers no more than a hundred; the rest of the 32,000 inhabitants are Palestinians and Beduin.

Beduin make up the bulk of some 2,000 fishermen living on the riches of the nearby 500,000 dunam Bardawil Lake. They also form the major part of the labour force in el-Arish town, which is currently passing through a new phase of minor industrialization. Israeli-financed enterprises include textile and fish-marketing projects. The latter exports mainly to Italy, whose Europesca-Milano firm has just provided its own refrigerator trucks to cope with the transport of fish back home through Israeli ports.

In the vicinity of el-Arish, the Beduin appear to be turning themselves from desert nomads into an urban population whose eyes are entirely on the future. They speak of that future without even a hint at the political aspect, for they tend to identify themselves with Sinai rather than with any of the parties involved in the conflict which dominates the region.

THE Beduin in el-Arish say that they are doing better now than ever before. In this they are unlike a third group of Beduin consisting of small clans, totaling in all about 15,000 persons, scattered over an area of 120 sq. km. stretching south to Kantala and north to the Rafah Approaches.

While these, too, are affected by the current developments in Sinai, it is harder to get them to talk about the change that this has meant in their way of life than about the indignation they feel — at eviction of certain of the tribesmen from their encampments on a 47 sq. km. stretch of land in the Rafah Approaches and their removal closer to the town of Rafah.

It was difficult, on the spot, to make any assessment of one's own about the justification or otherwise of the grievance, for while the authorities insisted that the evacuation was based purely on security considerations, there was no escaping the fact that new settlements are going up on part of the land concerned.

Out of the conflicting tales, it seemed to emerge that, some of the tribal sections in Rafah had been forced to leave while others left willingly after agreements with the authorities on compensation.

One thing that is known as a fact is that nine sheikhs have battled for the return of their tribes through two orders ~~was~~ which, however, were turned down in May last year by the Israel High Court.

In dismissing the orders, the Court held that the Commander of the Gaza Strip and Northern Sinai had acted within his authority in evicting the tribes "in order to protect the Gaza Strip and State territory against hostile sabotage activity."

The Court had learned that between January, 1970, and March, 1972, when the area was fenced in, 27 persons were killed and 27 wounded in the area, and that it was the opinion of experts that the tribal structure of the Beduin and their way of life made it impossible for them not to know of such activities in their region. One of the three judges who heard the case, Justice Landau, noted further than "even if the Beduin claim that they were not involved in sabotage activity was correct, the Hague Convention still recognized the reason for their eviction — military necessity — as paramount."

The OC Southern Command, at that time, Aluf Ariel Sharon, decided to evacuate the Beduin and turn the area into a buffer zone after the army became convinced that the Rafah Approaches was serving as a terrorist base. Ever since the High Court ruling, there have been negotiations on compensation between a number of Beduin and the military authorities in Gaza and Rafah, and reports of settled claims have been coming in from time to time.

But Sheikh Suleiman Abu Hilu, whose tribe numbers about 1,000, told this writer that his men were being "harassed" by the military authorities to accept payment in return for giving up all claims to their lands which had been fenced off by the army.

Sheikh Abu Hilu said that although he himself had received IL21,000 from the military authorities "for the removal of the belongings of my tribe," he had no intention of accepting any alternative to his land. He pointed out that while the High Court had upheld the evictions on security grounds, it had not disputed the ownership of the land, and the Beduin had been given permission to cultivate it during the hours of daylight, which they are currently doing.

In support of his charge of harassment, Sheikh Abu Hilu

said that in the past few weeks, he and his men had been frequently summoned to military headquarters for investigations into alleged involvement in Beduin drug and arms smuggling. But, he vowed, he would hold on to his land until the day came for the security measures to be relaxed. Often in touch with the nearby Hashomer Hatzair kibbutz, Kerem Shalom, and especially a young activist member Motti Kna'an, the sheikh expressed the hope that such a day would come, however long it might take.

The men surrounding Sheikh Abu Hilu differed in their views on the future. Some said they considered themselves Egyptians, others, that they were Palestinians, while a third group said their tribe belonged to neither but to Sinai. The sheikh himself said that Beduin always belong to the state that is in control of their territory; but dismissing the political arguments, he pointed to the fenced land and said that that was where he belonged.

This was endorsed by a man who, walking out into the bright sunshine striking against the Beduin encampment, and leaned up against the sheikh's tent to tell a story.

ONCE upon a time, he said, a Beduin riding across the desert with his wife mounted behind him on his mare met another Beduin riding a stallion. While the two men were chatting, their horses mated. Suddenly the single Beduin snatched up the woman and galloped off with her. Her husband could not catch up with the kidnapper, who disappeared into the desert wastes.

When he returned to the encampment, the husband went to the sheikh, told him what had happened, and asked his advice. "Wait until your mare gives birth," said the sheikh, "then wait about four years for the foal to grow up. Then ride it out of the encampment and let it go where it wishes. It will assuredly go instinctively to its father."

The man did as he was bidden, and thus eventually recovered his wife.

"You see," concluded the storyteller, "with a broad, toothless smile, 'even if we don't, our animals always head instinctively for where we belong. That is the Beduin mode of life.'"

He, himself, by the way, happened to own no land in the controversial Rafah Approaches.

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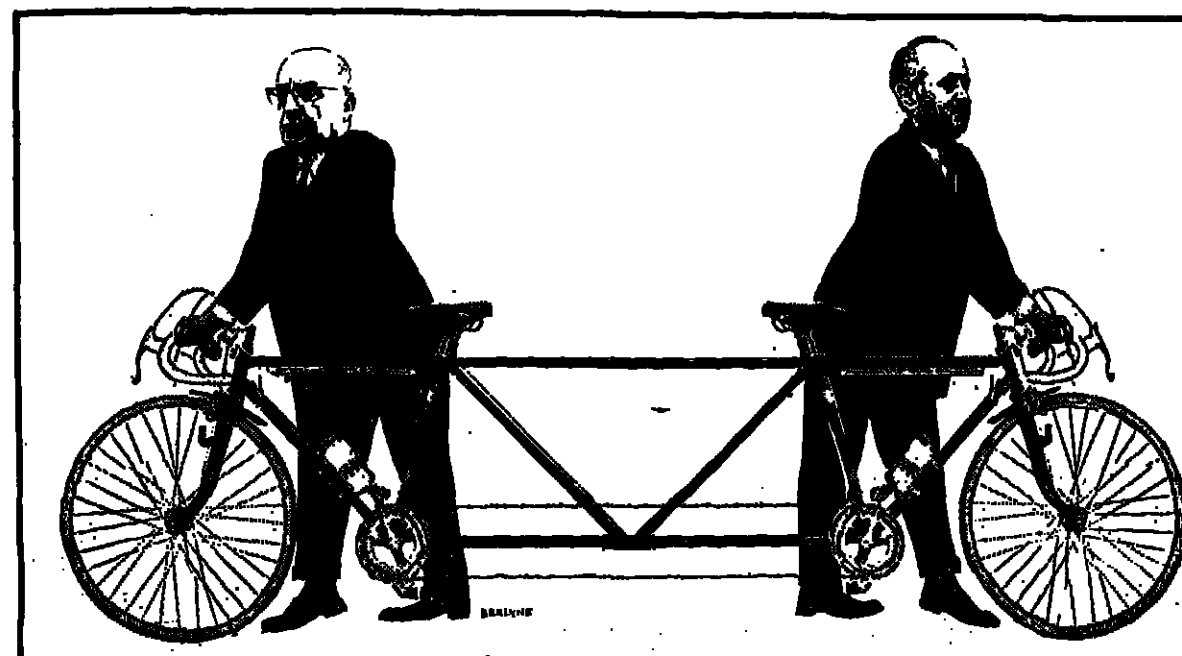
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THE GOVERNOR'S URGENT PROGRAMME

Moshe Ater



NEXT week the Cabinet is expected to discuss the report submitted by the Governor of the Bank of Israel on the alarming rise in our means of payment. However, action on this issue has already been taken with the imposition of a ban on further increase of ordinary bank credits. Curiously enough, the Governor did not recommend this ban, even though spokesmen of the central bank have welcomed it as a step against monetary expansion.

It is no secret that the Governor and the Economic Minister do not see eye-to-eye on ways and means of handling the inflationary menace. However, contrary to earlier impression, the report makes clear that the main bone of contention was not the proper rate of interest for directing development and export credits. Though cautiously worded, the report puts the blame squarely on the Government for several economic ills — both of commission and omission — and proposes a whole range of measures for fighting inflation, among which higher interest rates occupy a secondary place.

It goes without saying that there is only a slight chance of these proposals being implemented, just because they call for immediate action. The Minister of Finance and his colleagues did not need the report to learn the economists' view of their policy, and there is no reason to suspect Mr. Sanbar of mining his words in the internal discussions of the relevant issues.

Obviously, the report had to be published because its recommendations have been rejected despite their urgency. Nevertheless, the public is entitled at least to know how the government is in fact encouraging inflation while pretending to do the opposite.

Mr. Sanbar's most urgent recommendation is to reduce the building activity of government, 1968-1971, authorities, government companies, various institutions and even of the private sector. It is suggested to reduce or delay non-essential building projects financed from the government budget, or from other public sources which are not reflected in government spending.

THE point of this recommendation is that private housing activity is totally dependent on shortage of funds which is directly linked with the government's policy.

The recommendations are directed to non-housing construction, to recently increased building activity, and to indirectly

by the public sector is an important factor in generating current excess demand. The shortages (of cement and other materials, as well as labour) resulting from excess demand contribute to raising building costs and lengthening the building time, thus obstructing the implementation of vital productive investments," the report points out. (An oblique retort to this recommendation was provided by the new huge publicly financed housing programme now announced by Mr. Sapir).

This proposal is intrinsically linked to another concerning an immediate end to deficit spending, and its replacement by a budgetary surplus. "Both development and current expenditures ought to be reduced urgently, because such a step must at once affect disposable incomes and the volume of total demand."

Mr. Sanbar recommends avoiding a supplementary budget — in spite of increased spending for the O-L allowance, and for subsidies and export incentives — by cutting other expenses. Should a supplementary budget be necessary, this should be covered by an appropriate increase of revenue, not by more borrowing from the central bank or from foreign sources.

HIS also proposes the freezing for a six-month period of all funds (not only of banks) raised by private issues of securities and that they be deposited in the meantime with the government or with the Bank of Israel. He would also like to insist on balanced budgeting by local authorities and by the national institutions.

The crucial importance of anti-inflationary fiscal policy stems from the fact that it has been primarily the public deficit spending which caused the rise in the means of payment since March, 1973, while conversion of foreign currency declined, and expansion of bank credits was held in check by stern measures adopted by the central bank. One must bear in mind that it takes a period of several months until increased liquidity makes itself felt in the markets of goods and services. The current stage of our wage and price creep can therefore be considered to reflect the relative pull in monetary expansion at the end of 1972 and the beginning of 1973, while the upsurge of the recent months will come to a head towards the end of this year.

Incidentally, the report does not put much store on the price freeze device, pointing out that it does

not affect the source of the trouble which is excess demand (and not rising cost of living). If money incomes continue rising while prices remain stable, "home demand and the resulting pressure on productive resources, already in short supply, must increase, adversely affecting the balance of payments."

The adverse effects of the inflationary process on our imports and exports is already visible and is likely to become more pronounced as time goes on. Moreover, rising monetary circulation is already obstructing the credit freeze. Hitherto expansion of credits has been held in check by the banks' liquidity deficits — which for a while amounted to a stupendous IL800m.

IN recent years, however, they have dwindled to minor proportions while the quest for credit have grown in anticipation of yet more price increases. Should the banks be able to resume their lending activity, unhindered by controls, the multiplying effect of loans granted must also come into play. "Any delay in coping with the roots of the problem must cause the inflationary process to gain force, necessitating yet sharper steps for economic consolidation. In order to avoid serious shocks later on, adequate means ought to be adopted as soon as possible."

Other steps recommended by Mr. Sanbar include a half (or at least a delay) in development loans for the expansion of well-established enterprises, as well as higher interest rates on development loans (to industrial and tourist enterprises) and on export credits to reduce the pressure for such credits. They are partly diverted to other — non-productive and non-vital — purposes and may even create shortage of funds for credits of better use. The arguments in favour of ending these extra-cheap credits are well known, and their abuse too well documented to be doubted. However, one must bear in mind that the anti-inflationary impact of the suggested rise of interest rates is likely to be modest if prices will go on rising at the current rate, while in case of a slowdown, even the current interest rates will be less attractive for would-be borrowers.

THE insistence on this line by the Bank of Israel must therefore be understood as a sign of despair in the attempt to bring the inflation to an early end.

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GETTING ON THE PEACE WAGON

Lea Levavi

"I ADMIRE Mr. Nathan's naivety. I've even written him to tell him so. Sometimes I wish I could be that naive." This observation comes from a middle-aged housewife with political ambitions, one of several people I asked for their opinions about Abie Nathan's "Voice of Peace."

Reactions turned out to be divided, as much among older people as among the young. A retired lawyer, for instance, said: "I think he's doing a wonderful thing. If nothing else, it gives youngsters a good lesson in fighting for one's ideals. I think a station like this makes people think, and that in itself is important."

In my modest private survey, based on the question, "What do you think of Abie Nathan's broadcasts?" some people answered that they listen because they admire the idealism even if they cannot understand or accept it; others, because they like the music. Local businessmen who advertise on the station on the other hand, seem to feel that "getting on the peace wagon" can do no harm and may even sell goods.

A Ramat Gan Jewellery firm, which advertises on Israel Broadcasting as well, rewrote its commercial and introduced the word "Shalom" three times, ending with the punch line, "Jordanians, Egyptians, Syrians, Israelis, and Lebanese are all welcome at our store."

When I put the question to a newly-married couple, I precipitated the first squabble between husband and wife. Husband, a history teacher: "I think it's great that people take their ideals so seriously."

Wife, a secretary: "But don't you think a man has to be crazy to put his time and money into something like this?"

Husband: "But maybe money doesn't interest him, and if he believes in what he's doing, why shouldn't he put his time into it?"

Wife: "And when did you ever meet anyone who doesn't care about money? The fellow probably has so much that he doesn't mind throwing some away."

Husband: "That's a horrible



François Benzan, the French captain, originates from Marseilles.

Ship's cook, Father Charles, a priest from New Jersey; Dorothy, an Australian; and newsreader Ibrahim Abdel-Kadr.



THE JERUSALEM POST MAGAZINE

FRIDAY, AUGUST 3, 1973

PAGE TEN



Able Nathan holds a business conference in the ship's studio with visitors from the shore.



"Voice of Peace" disc-jockey Tony Smith.

Ship's cook, Father Charles, a priest from New Jersey; Dorothy, an Australian; and newsreader Ibrahim Abdel-Kadr.

thing to say about someone who deserves to be admired and respected." Incidentally, neither of them had ever listened to the station.

FOR SOME, especially the young, the music is enough to convey a strong and meaningful message. "Doesn't it give you a good feeling to know there's a radio station that plays songs of love and peace all day long?" a sabra university student asked. "I don't say it will bring about peace negotiations, but I think it's a beautiful idea anyway."

As for those who regard "Voice of Peace" as merely another source of entertainment, a few comment that they like the fact that the music includes all the popular styles — from progressive pop to jazz, folk and the romantic love-songs of yesteryear. None of them listens to the Arabic programmes, however; Arab songs, even if they are about love and peace, are hard on the unaccustomed Western ear. A sixteen-year-old high school student told me she doesn't know or care what "Voice of Peace" can do for peace.

"But I just hope they stay on the air, because they play great music and it's something to listen to when the Israeli stations have boring programmes."

A University student asked whether he gets any political message from the station: "I'm afraid I've been tuning in at the wrong time. I put on the Hebrew hour once and the only message I got was to go to some furniture store. I switched stations."

An immigrant from England: "Abie has a lovely voice. It's a very soothing programme. True, the music is wild — but in between comes that soothing voice, with a nice amateur quality."

A 23-year-old office worker summed up the project thus: "Just pop music for the young. Something you listen to occasionally while you're driving. Certainly nothing that can possibly accomplish anything. Everybody I know is against the whole idea — though I think the man has a very sympathetic personality, and I suppose it's nice to hear these pleasant thoughts."

FRIDAY, AUGUST 3, 1973

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The SALE starts on Saturday evening 4th August at 7:30 p.m. Ramat Gan showroom (2,500 sq. meter). Entrance will be by ticket only. Tickets marked for each 1/2 hour will be sold at IL 5 (entrance for 2) in limited quantity to conform with safety regulations. Entire proceeds of the sale of tickets to ILAN. Tickets will be sold on Saturday evening before, and, numbers permitting, during the sale. On purchases made, the IL 5 donation to ILAN will be deducted from the sale value.

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Swedish dining chair model Kolibri with hand woven cord seat, in red stain and green stain IL 180

Swedish Kolibri in blue stain with blue checked upholstered seat IL 170

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PAGE ELEVEN

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IT IS better known among serious young musicians abroad than it is by the Israeli public. Its participants include "top" less cellists — the one I saw was a 15-year-old boy. Work is done in bedrooms — and under trees — with a devotion that is practically ecstatic, and goes on from eight in the morning till well after midnight.

This is the 11th annual Summer Course for Chamber Music at Beit Daniel in Zichron Yaakov: three weeks of intensive preparation by 10 chamber ensembles — trios and quartets made up of about 40 young Israelis with a sprinkling of foreign visitors. During the final week, from August 4 to August 11, a series of concerts will be given throughout the country.

For the Israeli Army's String Quartet, the course is the accredited "month's training" for the four soldiers who are sent to Beit Daniel on official duty. For the Frankfurt Trio — a Belgian girl cellist, a German boy pianist, and a German girl fiddler (all are 25-year-olds), it is "an entrancing experience."

Somewhere within this juxtaposition of strangers, bound together by the mission of making music at the highest professional level, there may be some moral about discipline: the Israeli Army is not a spit-and-polish organization, but is marked by an unusual degree of motivation. The course has no regularized "framework" and nothing is compulsory, and nobody would work so hard if they merely had to. Elisa, the German fiddler, may have put her finger on it when she said, "Yes, at home we're trained with more discipline — and as a result we're probably tense and over-intellectual. Here one is relaxed — and the results are beautiful. Here — it's a totally new experience. We're ecstatic! I don't believe there's such a sensitive teacher as Rami anywhere." (To her regret Elisa cannot tour Israel after the course: she is committed to a tour of Poland with the Mainz Bach Orchestra.

RAMI SHEVELOV, a 43-year-old, sabra Juilliard graduate who teaches strings at the Rubin Academy, has been the moving force behind the course since it started. Assisted by Rahel Adonayko, a warm and remarkable singer and pianist, he sits in turn with each group — smoking, singing, swaying — while elsewhere in other guest rooms other ensembles work out their musical problems. Till their turn comes for a session with Rami or Rahel.

Individuals are not eligible for the course: they come as ensembles, with a specific chamber music selection already picked. If they are from abroad, they send a tape ahead so their professional competence can be judged. About half the Israelis this year are "returnees" from last summer, and include top students from music academies, members of symphonies and orchestras, and local music teachers. Often barefoot and always casual (though, curiously, devotees of long-haired music are shorter-haired than the pop variety), there are about as many boys as girls, and a marriage or two has already grown out of past courses. Musicians abroad seem to hear about all this via an enthusiastic word-of-mouth underground. "My girl friend was here last year," said a very pretty violinist from Holland. "After hearing from her how wonderful it was, I decided to come myself and the rest is history."

Living in Tel Aviv, I would never have known about the project except for Tova Tauriel, who works at the USIA but, as a music lover, volunteered to help Rami in spreading the word. When I visited Beit Daniel last week with her, I asked the visiting pianist from America, her old chamber-music hand, if she would like to hear a group of young musicians. Expecting to encounter a perhaps pleasant surprise, she agreed.

At Beit Daniel, we walked past the bulletin board of the course. ("7-Breakfast: 8 — Breakfast: 10 — Yoghurt: 11 — Schubert.") and up the stairs to the open-doored main

sitting room, where a portrait of Daniel Friedlander (in whose memory the artists' guest house is named) hangs over the piano, two young men and a woman were working out a Brahms piano trio. My guest stood rooted to the spot: he had not expected this. Dudu, a boy from a kibbutz, played cello; Ella, who came from Eastern Europe six years ago and this year won first prize at the Rubin Academy, played violin. Rahel Adonayko, playing the piano part, gave the "lesson," stopped the music from time to time to criticize a passage, and to sing the motion to be achieved.

The visitor, who knows every note of the trio, refused to leave: the level of playing and the dedication of the ensemble was too unexpected. I was fascinated to a professional. I walked past a flower-bordered lawn to a cottage where another group was working on a Tchaikovsky quartet. Rami followed the score; but too, interrupted the music from time to time to criticize and analyze, and he, too, sang — though in the voice department, Rahel certainly takes the prize. I stood outside the door and listened. The only modern note in this atmosphere of olive-trees

and daisies, was the huge anti-mosquito spray tin next to the cellist; his tee-shirt, which said "I feel Sexy"; and the rotating sprinkler on the lawn, which functioned as a perfect metronome.

It was good, the first violinist said from time to time.

Outside, past the deserted croquet field and the pine trees fronting the famous view to the plain below, a young man in a blue shirt stood alone against the blue sky and played his violin. The scene looked set up by a photographer. But not one was in sight.

Before lunch, on the front lawn, I overheard Rahel talking to a teenage Dutch boy who had come to visit his sister (not Ella; another Dutch girl who I think is called Penaken and is working on a Beethoven piano quartet with yet another group). Rahel: "She is coming along beautifully, though because she is playing the viola instead of the violin, she isn't yet accustomed to the difference in size. But you know, what is important here is to learn to live together. You must know and understand the people you make music with. Until you understand each other perfectly, you cannot express one idea which is meant by playing music."

For Ella's benefit, the shop-talk here was in basic English: in a very interrupted, impassioned, discussion about "quarter-bow before the

TOPLESS CELLISTS, UNEXPECTED CLASSICISTS

Helga Dudman



and daisies, was the huge anti-mosquito spray tin next to the cellist; his tee-shirt, which said "I feel Sexy"; and the rotating sprinkler on the lawn, which functioned as a perfect metronome.

PAST ANOTHER flower-bordered lawn to another building, where from a downstairs bedroom came Debussy, and from an upstairs bedroom, Brahms. During a pause, I crept in to the Brahms room and sat down on one of the two cots, practically under the first violinist's elbow. My presence was barely noticed, so I learned little about names or backgrounds. Though in this group, I later heard, the first violinist arrived three years ago from Poland. Playing the viola was Ella, the Dutch girl I had met during yoghurt time. The excellent second-violinist was a curly-headed young man who may have been 19 or so; and the fourth was my topless cellist, a boy who later told me he was "almost 18."

For Ella's benefit, the shop-talk here was in basic English: in a very interrupted, impassioned, discussion about "quarter-bow before the

LONG TABLES on the porch, for lunch. At Beit Daniel, the superior quality of the food barely changes; the grounds are still kept up with loving care; and all the sounds heard that morning were pure 19th century. True, the artists and musicians who traditionally holiday at Beit Daniel are certainly getting older and older; but these visitors seemed to me younger than ever. What is old, then, and what is new? And why for their intensive study and performance, had all these ensemble groups chosen only works by musicians long dead?

Walter, a bearded English boy here for the second year, and studying violin with Rami, had a simple answer: "Classical composers give young people what they are looking for. In fact, if you ask me, I think young people are in revolt against the middle-aged generation that experimented with electronic music." "We looked around for some modern music, and looked and looked. And then we came back to Beethoven," said Rina, who is 26 and has been playing the piano for 22 years, won first-prize a few years ago at the Rubin Academy, and is attending her fifth Chamber Music Course. Her "teammates" in the Beethoven quartet are Walter (violin), Dudu (cello whom we had heard earlier during a Brahms diversion) and Fenneken (the Dutch girl who plays both viola and violin). "Perhaps if we heard more modern music here in Israel, it would help; but I'm not sure," said Rina. "I don't like John Cage," said somebody.

Nevertheless, one local group did select and perform a Schoenberg work last year.

Rami, who wears his hair longer than the majority of the participants, said, "What Beethoven said in his day is right for today."

Walter: "You probably shouldn't even ask me. I'm 250 years behind the times." At his university in Scotland, he added, there was talk of setting up an electronic music workshop. "But the only people who were interested were the professors. Not my generation."

The choice of the trio from Germany, Rami explained, was unusual in this respect: "They wrote to us that they wanted to work on a trio by Martinu (a Czech composer who lived until 1959). Rahel and I didn't like the idea, and didn't like it much better after reading through the score. But now that I've been getting to know it after a week's work, I must say I like it better and better." His mind is far from closed, but he repeated: "They want to play Beethoven because Beethoven is contemporary."

Rahel: "And don't forget, there are so few opportunities to play chamber music. Perhaps, under such ideal conditions as we have here — and nobody knows what hard work goes into it all year round, so we can sit at this pleasant table after a morning of music, and before an afternoon and a night of music — perhaps, with so little chance, you cannot resist playing the best there is."

Walter: "We never stop. Not even when we sleep. Last night I dreamed I came in late in the Beethoven third movement."

WHAT this unique musical experience is not presented within the framework of the Israel Festival is both hard and easy to explain. It is easy because it includes no "big names" — and festivals are big business. But it is hard to explain because the atmosphere is as "Israeli" as it can be; Rami, with Rahel, provides the born teacher's rare gift of bringing out the best the student can give. And when the talent is there, the give-and-take achieves remarkable results.

Almost surely, none of this will appear on TV; and if the Maccabiah was over-reported, a chamber music course is going to be under-reported. Still, at least one musician from abroad will be going home with an insight into something happening in Israel, which happens no better anywhere in the world.

(For the week's concerts by the various ensembles, see "Notes" — p. 38)

FRIDAY, AUGUST 8, 1975

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THE JERUSALEM POST MAGAZINE

PAGE THIRTEEN

مکان الأحمال

CONCERN FOR THE WORKER RESPONSIBILITY TO THE STATE

In the past 4 years, the Histadrut, under the leadership of the Alignment, and in cooperation with the Government, has accomplished much in reducing inequalities and improving the employment conditions of the workers.

- * Full employment
- * Protection of real wages
- * Guaranteed living standards
- * Minimum wage in industry
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and this is only part of what has been achieved.

Alignment, since its victory, has led the Government and the Histadrut in a number of important steps towards the economic progress of the Jewish People.

YOU AND YOUR STATE NEED A STRONG HISTADRUT
YOU WILL DECIDE YOUR FUTURE
VOTE



THE HARDEST job of all is to expose a man disguised as a "progressive." As a rule, such people are the rage among the middle strata of intellectuals who very actively and superficially consume current works of culture. The aureole and stamp of fashion greatly impede the process of analysis and objective evaluation. History records many cases in which a "progressive" turns out to be a reactionary.

The Soviet writer Alexander Solzhenitsyn is a typical example of such hypertrophy. It would not be difficult to trace the process leading to the loss of all sense of proportion, but this is not what concerns us at present, and we will only show that this was prompted in considerable degree by the thirst of the Soviet — and other — people for material on the gripping subject of Stalinist prisons and camps.

It is precisely the viewpoint from which Solzhenitsyn describes the events of the Stalin period that compelled us to dwell on the author's principles and to charge him with lack of objectivity and with chauvinism.

SOLZHENITSYN's first work, "One Day in the Life of Ivan Denisovich," was reproduced in full in the magazine "Novy Mir," the mouthpiece of the Soviet liberals. It tells of a Soviet man who remains unbroken by the most difficult physical conditions and perils in his creative work for the benefit of society, which brings him moral satisfaction — a fairly simple and well-worn theme, except for its somewhat archaic Slavophile coloring. But liberal philistinism, shocked by the book's revelations of life in a Soviet concentration camp, pronounced that "Denisovich" marks an epoch in Russian literature. The open acknowledgment of the truth about the camps did, in fact, mark an epoch, but first a political and not a literary epoch, and secondly an epoch launched by Nikita Khrushchev and not Solzhenitsyn. Solzhenitsyn merely followed in the wake.

In "Denisovich," Solzhenitsyn made his first anti-Semitic attack in print in "popular" style: a Jew finds himself a cushy job in a warm office while Ivan Denisovich — this symbol of Russian Man — goes off to do hard labour in the bitter cold. The poison injected into this image is no less potent for it being veiled — poison directed against an intellectual and a Jew. This was noted by many at the time, but Soviet Jewry was beset by other vital problems during this period, and no one made an issue of "Denisovich."

THE JEWS remained silent for a long time to come, and did not reply to Solzhenitsyn, assuming that he was a blow against the opponents of Stalinism. But this naïveté only encouraged the author and freed his hands. Today, when we see Solzhenitsyn's sympathies conclusively coinciding with traditional Russian chauvinism and Jew-baiting, an outspoken presentation of the truth does a service both to genuine Russian literature and to democracy.

This is of little importance that there are no Jews — except for the "Cancer Ward" — while matters in the reason for their absence. An author is entitled to choose and characterize his heroes as he sees fit, but it is our right, the right of critics and readers, to draw definite conclusions from this choice. Nationalist Jew-baiting is a familiar one to Jews.

The tactic is a familiar one to Jews. And so, against the general background of Solzhenitsyn's writings, which depict practically all Jews as negative types (a fact glossed over by his defenders), we are entitled to ask ourselves: Is it a pure chance that there are no Jewish doctors in "The Cancer Ward" — always a Jewish profession in the U.S.S.R. The answer can only be: "No, it is a coincidence." The realist author does not consider the creation of a positive Jew as part of his work.

A silent chauvinism does not cease to be aggressive chauvinism; and in this respect "The Cancer Ward"

carries on the work of "The First Circle." I deliberately refrain from quoting from Solzhenitsyn's books since I refer to more than just orthographic or stylistic errors. His works generally constitute one big quotation. Chauvinism in an objective quality of Solzhenitsyn's creation, and not the fragment of some Jewish reader's petty nationalism or wounded national vanity.

SUCH TENDENTIOUSNESS is particularly blasphemous in the light of the courageous action of Arkadiy Belinkov, a Russian Jew who spent long years in a Stalin hard-labour camp, and for whom doctors subsequently prescribed maximum quiet and rest. But Belinkov, with a strong heart but clear brain, made a giant leap — from Russia to the U.S. — in the name of truth and democracy.

Then, there is the tale of another Russian Jew — Vladimir Gershuni — who while still a child was in the same concentration camp as Solzhenitsyn, captivated everyone with his fearlessness and high principles. Today he is incarcerated behind the walls of a Soviet psychiatric prison, and no one knows when or in what condition he will be released. Recall the mortal fate of Gershuni, a whole burial place remains unmarked. And the fate of thousands upon thousands of his kind — fingers crossed in his pocket, and

Solzhenitsyn and the Jews: a reprise



Last November 10, The Jerusalem Post published an article, "Solzhenitsyn does not deserve his reputation as a lover of liberty," by MIKHAIL GROBMAN, an artist recently settled in Israel from the Soviet Union. It drew a spate of letters from Soviet olim and others, including a number of Moscow Jewish intellectuals (Mikhail Agursky among them), defending the Russian Nobel Prize-winning author against Grobman. Here Mikhail Grobman replies to his critics.

lessly tragic and pure Jewish intellectuals in Russia, who unreservedly linked their lives and deaths to those of all Soviet peoples. Solzhenitsyn's books have no place for them. Thus, while the Jew Gershuni again suffocates in the cause of truth behind the bars of a Russian prison, his former co-inmate Alexander Solzhenitsyn, no trace of treason in his voice, tells of the speculators, Chekists, and Stalinists which the Jewish People gave Russia.

AS WE HAVE already noted, Solzhenitsyn's books enjoy a special popularity among people of a fairly low cultural level. Such people, as a rule, are almost totally unacquainted with contemporary literature or art, and have only a faint knowledge of 20th century classics. They are lovers of poetry on whose bookshelves you will find the works of Soviet liberal poets. They know of Mandelstam only from the best-seller written by his widow, and of Pasternak only after the Nobel Prize scandal. They have heard no more mention of Khlebnikov and the Futurists. They love to philosophize on detached themes, and their libraries contain all the collected works published in Moscow — from those that sold Soviet classics, Tolstoy, to the musty, multi-volumed sentiments of Romola Roland or Lion Feuchtwanger, from Moscow-produced thrillers to the fantasies of "progressive" writers in California or Australia. These are readers brought up on such Soviet periodicals as "Youth" and "Foreign Literature." They are also extremely arrogant people, which becomes particularly apparent when some of them, after several months in Israel, unabashedly speak of the "low cultural level" of Israel society — unaware how absurd and ridiculous is their pretentiousness. It is precisely such people who praise Solzhenitsyn to the skies, for they find in his creations that which tickles their otherwise unresponsive attitude to their fellow-man.

LAST BUT NOT GET back to Solzhenitsyn. Unlike some of his Jewish admirers, he is a genuine Russian patriot. Because of this patriotism, he is opposed to today's official Soviet line, on anyone for the woes of the Russian people — on anyone but the Russian people. According to established tradition, the writer finds this scapegoat in the person of the Jew. Thus, the negative Jewish image in Solzhenitsyn's works is not just the pitiful fruit of a personal antagonism, it is also the result of his political conception of history.

Like the rest of the current opposition in Russia, Solzhenitsyn is politically confused and blind. Groping for his way in a murky bowl, he has created a neo-Slavophilism which is inseparable from Great Russian chauvinism. Many would like to state this openly but hesitate to do so lest they harm Russian democracy. I want to assure these wavering that Russian democracy has never been allied to chauvinism, and a struggle against chauvinism cannot hurt democracy.

One can understand the yearning among immigrants from Western Russia for a new Lev Tolstoy with his keen political orientation, but Solzhenitsyn no more fits this role than the long-forgotten, once highly praised writer Dudintsev. There is no dearth of people prepared to sacrifice literary truth for the sake of political interests, but such means are unlikely to justify themselves — rather the contrary.

IT ALSO HAPPENS that a mediocre Russian Soviet writer suddenly becomes a significant literary figure by the simple expedient of crossing the Russian border and writing from the opposite political direction. His publicistic work may be worthy of praise, but his spiritual life has not progressed from where it stood while he was a Soviet writer. Neither culture nor talent can benefit from a change of address, food or party affiliation. What takes place is a confrontation of pluses and minuses with a common literary denomination. The result is the substitution for a genuine avant-garde, unofficial literature now fairly strong in Russia, with a politico-literary stratum. The Struggle of the Spirit is replaced by petty vengeance for past and present offences. Incidentally, a particular sin in this respect is the magazine "Posav," which frequently presents modestly gifted artists, poets and other dilettantes as important exponents of Russian culture. This is at the same time funny and sad.

(We find something similar, un- (Continued on page 16)

(Continued from page 15)

fortunately, here in Israel, when a gifted dilettante is introduced as a talented artist, writer, etc. only because he is fighting for the right to emigrate from Russia to Israel. The result is that *solzhenitsyn* does not benefit, but the man involved is inflated with ambition to the detriment of genuine Russian-Jewish culture.)

Interestingly enough, the editor of "Postel" — that same magazine fighting for universal freedom — wrote to the Israeli Russian-language newspaper, "Nashim, Strana," admonishing it for reprinting our first article on Solzhenitsyn (not everything, as it were, may be published in the free press, and Gorbunov's article may harm the democratic movement). It's a poor democratic cause that is vulnerable to press discussion and analysis. Thank heaven there is no such censorship in the Israeli press — something I would now be afraid to say about the magazine "Postel."

WHILE on the subject of Russian writers and Jewry, I would like to repudiate one charge levelled against Russian literature. Sometimes an arbitrary judgment creeps into the Hebrew press concerning anti-Semitism in Russian literature, charging it with lack of concern for the tragic fate of Jews. This charge comes from people unacquainted with Russian literature and art. Up to and including the 18th century, Russian culture did not have a Jewish problem. Writers and poets wrote about Biblical Jewry or wrote about the Jew in the most exalted terms, for the subject was close to the Christian concepts of the authors. In the 19th century, too, there was a good number of authors sympathetic to the Jews, although in general Russian writers of this period treated Jews with contempt or, like Gogol, with hostility.

A radical change came about in the 20th century, when Russian literature soared to dazzling heights, when together with Russian art and philosophy it grew from regional to universal dimensions. Twentieth-century Russian literature completely broke with the old literary tradition of disrespect for or hostility to the Jews. Conversely, it became judaophilic, from such older-generation writers like Gorki and Korolenko, from the Slav genius Khlebnikov and his young futurist followers David Burliuk and Mayakovsky, to the literary innovators of the post-Stalin period (Kholin, Aigi, Krasovitsky, Khromov, Yalnov, etc.). Jews were and remained active workers in the realm of Russian literature, and this constituted a genuine if rare example of a lofty international brotherhood.

RUSSIAN LITERATURE of the 20th century disavowed and expelled anti-Semitism. The profound morality of avant-garde Russian literature is completely free of the slightest taint of any chauvinism, including anti-Semitism. Chauvinism made a comeback not in Russian, but in Soviet literature towards the end of the 1940s when Stalin revived and galvanized many ancient-regime policies, chief among them anti-Semitism. Only an ignorant or unintelligent person can accuse Russian literature as such of anti-Semitism. This is particularly true if it is remembered that the specific weight of Russian literature as a whole is particularly great in the 20th century.

Against this distinguished backdrop of Russian *avant-gardism* of the latest period, the works of Solzhenitsyn appear as an alien and archaic blot, for all his roots are imbedded in a primitive populism and conservatism.

In conclusion, it should be noted, for the sake of truth, that the Jewish problem is far from being among Solzhenitsyn's main interests as an author, but it represents a key to the basic principles of the writer's ideological direction and his place in contemporary Russian literature.

Pioneers of social realism

Geoffrey Wigoder

THE LATEST batch of books in Moshe Dabik's "Dorot" pocket-book Jewish classics series brings the number of volumes published in the series so far up to 40. Each has been provided with an excellent introduction and, where necessary, with useful footnotes. The latter are often necessary to explain difficult or archaic Hebrew.

FEW SUCH explanations are required in EARLY REALISTIC SHORT STORIES IN HEBREW LITERATURE, VOL. 1, edited by Yosef Eizen, which is one of the more readable texts in the series. These stories date from the 1890s, when a group of writers headed by Ben-Avigor and Reuven Brainin pioneered social realism in modern Hebrew literature. They were influenced by the Russian and German literature of the period as well as by the dawning Jewish national renaissance. In his introduction, Eizen distinguishes a number of sub-groups: the group around Ben-Avigor, a naturalistic portrayal of the Jewish milieu; a second group (led by Peretz and Goldin), who were more romantic but nevertheless remained basically realistic; and a third group, closer to the anti-Semitism of the first group (this volume reflects the first group and its sequel will bring selections from the other two).

The realism is expressed in two ways — social realism and psychological realism. The social motifs are central to these authors. Their subject-matter is not the idealized past but the grim present and the life of the poor — although it proves hard for Jewish realists to be hopeless, and the basic Jewish context provides a silver lining through the escape and satisfaction afforded by the spiritual and religious aspects. Psychologically, there were fresh insights, and here, for example, was now invested with erotic elements.

A painting of Hell

THE HEIRS OF THE KINGDOM by Zoe Oldenbourg. Translated from the French by Anne Carter. London. Collins. 563 pp. £2.25.

Sally Rosenbluth

THERE ARE FEW modern writers, no matter how prodigious their gifts, who today would dare echo Flaubert's famous, "Madame Bovary? C'est moi!" They content themselves, instead, with trying to get "inside" a character, with empathizing, perhaps, or at worst, with sympathizing. So it is difficult to fault Zoe Oldenbourg, for not being, in Flaubert, the main character in this new novel. Difficult, but not impossible. For it soon becomes obvious that Mme. Oldenbourg has indeed tried to become Marie of Arras — tries to be her, and fails.

It is not surprising. For one thing, she spreads herself too thinly, over far too many, often only superficially diverse characters. Not only does Mme. Oldenbourg try to be Marie, the young poet-mystic with whom the book both begins and ends, but she tries also, in some degree, to be Marie's husband, Jacques, and Alix, the prostitute, and the old priest's "widow" and her son and the son's hunchback wife, and she tries to be the monk, and the old knight, and the poor deluded youth who thinks himself St. John, and the brutal Elie Le Grêlé, and so on and on and on. For another, in attempting portraits of the Medieval peasants and artisans of Europe, she may well have overreached herself.

That Mme. Oldenbourg can leap centuries, can step back a thousand years or so into an age of frenzied faith and of almost orgiastic bar-

There is also linguistic inventiveness, with the Hebrew emerging from the euphuism and pathos of the Haskalah period.

The achievement of the group was modest, but it proved of seminal influence and had a great effect on the next generation of Hebrew writers, such as Haiman and Berdichevsky, and through them on the subsequent development of Hebrew literature.

ELIEZER ZVI Hachon Zweifel's SHALOM AL YISRAEL (2 vols., edited by Avraham Rubinstein) is more difficult reading and of more specialised interest. However, it represents an almost unique phenomenon — an early writer of the Haskalah movement who is sympathetic to Hassidism and is trying to break down the hostility to Hassidism among the Maskilim.

Zweifel taught Talmud at the Zhitomir Rabbinical Seminary, and it took courage for a person in this position to come out with what is basically a defence of Hassidism. Although he also quotes many criticisms — for which he was strongly criticised by the Maskilim, "Shalom Al Yisrael" is largely a compilation, but he injects his own views, which are based on a massive knowledge of everything of Jewish interest written in his day.

He refused to be drawn into the bitter controversy between the Hassidim and the Mitnagdim. As Dr. Rubinstein points out in his introduction, Zweifel's principle was to trace all splits back to the moment before they occurred and then to show how unnecessary they were. Zweifel writes that despite the dispute, the Hassidim and the Mitnagdim were really close to one another. Talmud, Kabbala and Hassidism, he notes, are closely linked and interdependent, and he also finds links between Hassidism and Spinozism. He is one of the first

non-Hassidim to assert that Hassidism is a legitimate and creative force in Judaism, meeting a real need in particular. He praises Dr. Baal Shem Tov for his stress on the idea that God is omnipresent throughout the universe and his rejection of the asceticism of earlier pietists. Though defending the original conception of Hassidism, Zweifel attacks its later development, notably the cult of the Tzaddik.

The book had a mellowing influence on the attitude of Maskilim to Hassidism, eventually paving the way for the abatement of the intense hostility between the two groups.

THE TASK is monumental. Even today, when distinctions of class, intellect and education are said to blur, they persist, still. The chasm between the farm labourer, say, and the bank clerk, between the kitchen maid and the university professor, yawns deep and wide. To bridge that gap today is difficult enough for any writer. To bridge it in a past when most men and women lived and died in filth and ignorance, when the many seemed to live only for the benefit of the few, and to write with true understanding of those many — that would take a remarkable feat of the imagination.

That it can be done, I have no doubt. But it is only too obvious here that Mme. Oldenbourg has not quite managed it. The structure that, basically, we all human is true, certainly, but our common humanity can never serve as the sole basis for delineation of character. The measure of Mme. Oldenbourg's failure is the very tone of her book: not urgency, not excitement, but only pity — and weary pity, at that.



I. L. Peretz

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Zoe Oldenbourg

THE LATE scholar, Professor Ben-Zion Dinur, provides an authoritative edition of PIRKEI AVOT (The Ethics of the Fathers). The need for such a volume has been long felt in Hebrew — and in English, in which two notable editions have been published (both by non-Jewish scholars). The first of these is Charles Taylor's "Sayings of the Hebrew Fathers" (recently reprinted by Ktav Books, N.Y.), with an introduction by Prof. Judah Goldin. This first appeared in 1877, but retains its value as a storehouse of masterly information. The other English translation and commentary is by Traverso Herford, which is a delightful work and a pleasure to use, although new insights have been gained during the half-century since it appeared.

PROF. DINUR's edition is based on lectures he gave in Kiev in 1918, but it also reflects more recent scholarship. It is fortunate that he has at last published this work. He himself writes that he has done so because he feels that this big challenge in Israel today is to maintain its spiritual and ethical character, and that this must be based on a knowledge of Jewish culture. He defines "Avot" as "an example of the Talmudic Sages working for a model society," which, to be properly appreciated, must be seen in its contemporary framework.

In his introduction he suggests a structure to explain what at first appears as a haphazard collection of sayings (discerning various sub-groups brought together in the final editing), and he holds that this tractate originally appeared as the conclusion of the entire Mishna. Its main object is to demonstrate the chain of tradition, and he believes that the subjects mentioned in the first two passages contain the key to the contents of the entire tractate.

The commentary is comprehensive and illumined by vast erudition. The impact of recent scholarship is to be seen in the profound understanding of the social background of the period and, more technically, in the concern for the correct Hebrew text.

The measure of how well she can do with other kinds of people, and of how unexcusable her hand is with these, is evidenced in the very vividness of those few characters with some pretension to education or to a past of privilege or culture. Thus, the only story which rouses the reader's compassion (as opposed to the author's) is that of the love that exists between the learned eunuch from Antioch, Philotheus, and the proud, exquisite Euphemia, twice captive in her short life. Only their separate deaths, at the hands of the same madman, seem truly to move us.

Their murderer is merely monstrous. Like his companions on the march, he is a fully realized character, and only intermittently interesting or individual. Like them all, he seems to move on strings. Puppets of brightly coloured papier-mâché, they are gaudy enough to divert the reader, and, besides, they are equipped to bleed on call, as it were, to lose arms and legs to hacking swords, to have an eye gouged out, or a head lopped, or a throat cut. Thus, they mimic existence in a chamber of horrors.

THE BOOK, as a result, is a visual experience, not an emotional or an intellectual one. It is a mass of colour and form, and the scenes which linger in the mind have a nightmarish quality, like a painting of Hell. And like a painting, the book is static, even repetitive. The journey towards Jerusalem might have been expected to provide a focal point, a something towards which we move — but it does not. Like the characters themselves, we become lost in a welter of feverish plety and mystic pearly visions, in scenes of murder and putrefaction, of rape and rapine. Long before we reach the promised land, a surfeit of blood and gore has led us into the *cut-de-sac* of boredom.

"You have murdered yourself"

SIEGFRIED'S CURSE by Wayne Andrews. N.Y., Atheneum. 370 pp. \$10.95.

Lothar Kahn

"Have you never considered," asked Hermann Hesse, one of Wayne Andrews' "enchanted," "how it has come about that the German is so little loved, that he is so much hated and feared? Did you not find it strange to see how in this war (World War I) which you started with so many soldiers and with such good prospects, slowly and irresistibly, one people after another joined your enemies and decided against you? You did see it, with deep indignation, and you were proud to be so alone and so misunderstood. But you were not yourselves who misunderstood."

HESS'S QUERY, addressed to German youth in 1918, has its echo in this provocative, always challenging, but so controversial book by Wayne Andrews. In his prologue, Andrews states that in its essence German history from Bismarck to Hitler is the story of how a singularly intelligent people managed to earn a singular amount of hatred. Yet it is not Andrews' design to write another history, political or literary, of modern Germany, but "to trace the reaction of the writers and intellectuals who prophesied and witnessed this national suicide: how individuals behave under unholy circumstances is the theme of this book."

Andrews' title derives from Siegfried's call to Hagen in the *Nibelungenlied*. "You shall have cause to worry in the days to come," Siegfried warned his murderer, "believe me when I tell you that you have murdered yourself."

In demonstrating how a vast array of prominent Germans behaved under the destructive power drive unleashed by Bismarck's Reich, Wayne Andrews covers some of the same ground and people as the late Hans Kohn in "The Mind of Germany." But where Kohn's theses were clear and his judgments essentially sound, one is prompted to quarrel frequently with Andrews' assertions and methods.

The two men essentially concur that in the much vaunted synthesis of *Macht und Geist* (power and spirit), *Macht* in modern German life invariably carried the day over *Geist*. They recognise the horrors wrought by an artificial, myth-inspired nationalism, to which German intellectuals lent a helping hand.

ONE CANNOT help agreeing with Friedrich Glum who asserted in 1952 that Hitler would never have come to power if he had not found the soil well prepared among the German intellectual class. This class, Glum continued, influenced the course of political life, and it did not matter greatly whether it participated in it actively and had a direct effect or whether it abandoned itself to unrealistic ideas. By perpetuating certain myths about invincibility, an all-powerful Reich, the supremacy of German *Kultur*, the dangers of alien spirit (Jewish) operating on German spirit, by looking inward with self-pity rather than outward with realism, the German intellectual — especially of the academic species — bears indeed a heavy burden of guilt.

In *Waste, too*, as Kohn pointed out, there were individuals like Maurras and Barrès, who preached the cult of race, soil and blood, who indulged in dreams of integral nationalism, but they were individuals — the bulk of the French thought elite kept a wholesome distance from theories it judged lacking in measure. In Germany, the man without measure gained ascendancy. For this reason Kohn deplored the supremacy of Nietzsche over Kant.

Curiously, despite certain acknowledged failings and aberrations, credibly unfair to him, dwelling at



Otto von Bismarck

Nietzsche is one of Andrews' "enchanted" as is Hesse, neither one of whom can be fitted too well into a tradition of measure, reasonableness and balance. For Andrews it suffices that his hero-enchanted, Nietzsche, Hesse, Fontane, Hofmannsthal, to a lesser degree Hauptmann and Kessel, recognised fully the unholyness of Bismarck's legacy, condemned the treacherous tooliness of anti-Semitism, understood the invitation to national murder and suicide of the dominant strand of romantic-nationalist thinking. Andrews, who is a Francophile of sorts, adds as distress signals the attitudes toward France and Poland, the despised neighbours to the West and East.

ANDREWS realises, as did George L. Mosse in "The Crisis of German Ideology," that German Fascism assumed characteristics which even Fascists of other nations could not admire in the long run. Hitler's "revolution" — and by inference much of the ideology from which it sprouted — was "too deeply anchored in its own restricted mystical ideology." Thus, the anti-Jewish revolution to which Mosse devoted a chapter had displaced too many considerations which Fascists or extreme Rightists in France or Belgium had prized. The metaphysics of race had become dominant over Nietzschean love for action or the anti-bourgeois, anti-capitalist extremist longings elsewhere. Also, where other nationalist movements in the West — including the Fascist — sought to reach out to each other, the German variety felt no need "for a larger unity."

The irrational mystical elements in the "volkisch" (folkish) concept were a particular disease of the German character, from which allied movements in other nations did suffer to a comparable extent. Andrews' observations — he does not strive for a clear-cut thesis — have his culture heroes and villains write and behave in a manner which reflects the ongoing struggle for and against modernity in the German soul. Perhaps the book readers best of all picture of Germany's cultural soul pathologically divided against itself. In this limited sense, Andrews' findings corroborate the impression of severe alienation of the three critics whom Fritz Stern examined in "The Politics of Cultural Despair."

While the totality of Andrews' cultural portrait is recognizable as dishonest, the German, with emphases, values, accents that are uniquely German, it is difficult to accept either his method of presentation or all of his judgments. While Thomas Mann, especially in his "Betrachtungen eines Unpolitischen" (Reflections of a Non-political) was tainted with the Germanic disease and a jarring note concerning Jews issues from an early story, the mature Thomas Mann dissociated himself from his earlier positions and became one of the democratic stalwarts of the Weimar Republic. Yet Andrews is inclined to Jewish journals in the U.S. and other countries.

length only on these pre-Weimar expositions, and ignoring wholly his *Leftward evolution*. He is only slightly less negative toward Heinrich Mann who, however, never committed his brother's errors. He is similarly unkind to Bertolt Brecht and dismisses Lion Feuchtwanger as one of the more commercially minded writers of the Weimar Republic.

On the other hand, he is remarkably charitable with Gerhart Hauptmann who in his old age lacked the resources, however, to refuse, however briefly, to collaborate with the Nazis, and he is much more indulgent than many German-watchers to Stefan George, who entertained some curiously sick notions of his own, not to speak of the members of his "circle."

MANY OF Andrews' peculiar and even perverse judgments derive from weaknesses in his method. Thus, he begins with "the protest of Nietzsche," but soon and in the same chapter indulges in biographical tidbits concerning other men, contemporaries, disciples, men whose names are suggested by a particular Nietzschean view. As a result, Andrews gives us a satisfying picture neither of Nietzsche in relation to his theme nor of the numerous figures whose memory is evoked by him.

In fact, because of the selected quotations or the stress on a particular segment of a writer's life, a distorted picture emerged in many instances. The gross distortion of Thomas Mann's portrait is enshrined in a chapter entitled "The Achievement of Hermann Hesse."

Yet, the objectionable, confusing method and the occasionally questionable judgment fail to detract from convincing proof that Siegfried's curse led to demonic features in modern German life. Andrews writes:

"Enchanters are sent into the world to enchant us. When the enchanters fail to enchant, the harvest is horror. There has been no greater tragedy in the last 100 years than the failure of the great writers of the German language to touch the lives of the German people. The world is still living with their failures and its consequences."

Two questions arise: have other peoples, to wit Americans, Spaniards, Englishmen responded more vigorously to their enchanters? Is not the enchantment by definition beyond his people, above its experience, transcending his time, at best capable of setting distant goals and ideals, or serving as a warning post for perilous directions. Although their role cannot be ignored, and myth-makers and perpetrators played a particularly vital role in German life, is not the real question which enchanters are to be listened to?

Hans Kohn was not happy over the influence of Nietzsche and would have preferred that of Kant; many who have observed the impact of Hesse on modern American youth may not be delighted that this enchanter is having his day. If Nietzsche, Hesse and some of Andrews' other heroes who emerged unscathed from his discussion had been needed — in their totality and not just the aspects selected by Andrews — would German history have taken a less horrendous direction? It is debatable.

This is, I repeat, a challenging book, attractively written, but with an organisational pattern that irritates. It makes clear the nature of Siegfried's curse, the headlong rush of Germany toward annihilation. It also provides, incidentally, to be sure an excellent survey of German writers and thinkers on the vexing "Jewish question," which, to judge by this and other books has always vexed the German intellectual a bit more than his counterpart elsewhere.

Dr. Lothar Kahn, Professor of Languages at Central Connecticut State College (New Britain), is the author of "Mirrors of the Jewish Mind" and a frequent contributor to Jewish journals in the U.S. and other countries.



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AUGUST 8, 1878 — FOUNDING OF PETAH TIKVA

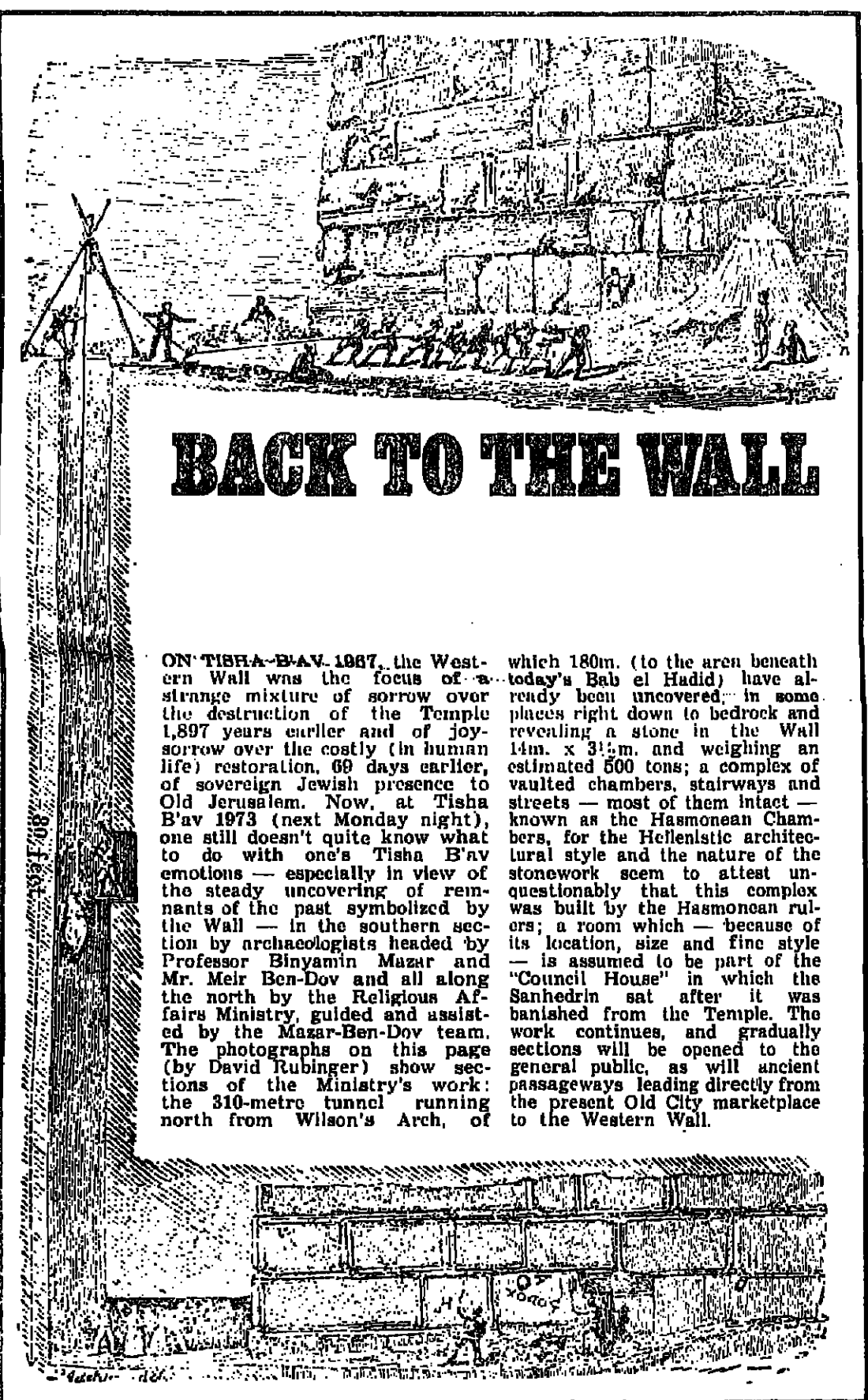
In the 1870s a number of religious Jews from Jerusalem decided to become farmers and establish a village called Petah Tikva (based on Hosea 2:17). They initially set out to purchase a tract of land near Jericho but did not obtain the consent of the Turkish Crown to the transfer of ownership. So instead they chose an area of 3,400 dunams near the Yarkon River course, adjoining an Arab village called Mulabbis, and owned by a Greek. The area looked attractive with its greenery, uncommon for the country in those days. Disregarding warnings of the danger of malaria there, the settlers acquired the land and thus laid the ground for the first modern Jewish village in the country, which later became known as the "Mother of the Moshavot." The leading founders were Joel Moses Salomon, David Gutmann and Yehoshua Stampfer. They mobilised additional settlers but soon malaria wrought havoc, the first harvests were disappointing, and quarrels broke out within the group. When health conditions became unbearable, the settlers had to transfer further south but the original site was resettled by Bilum in 1883.

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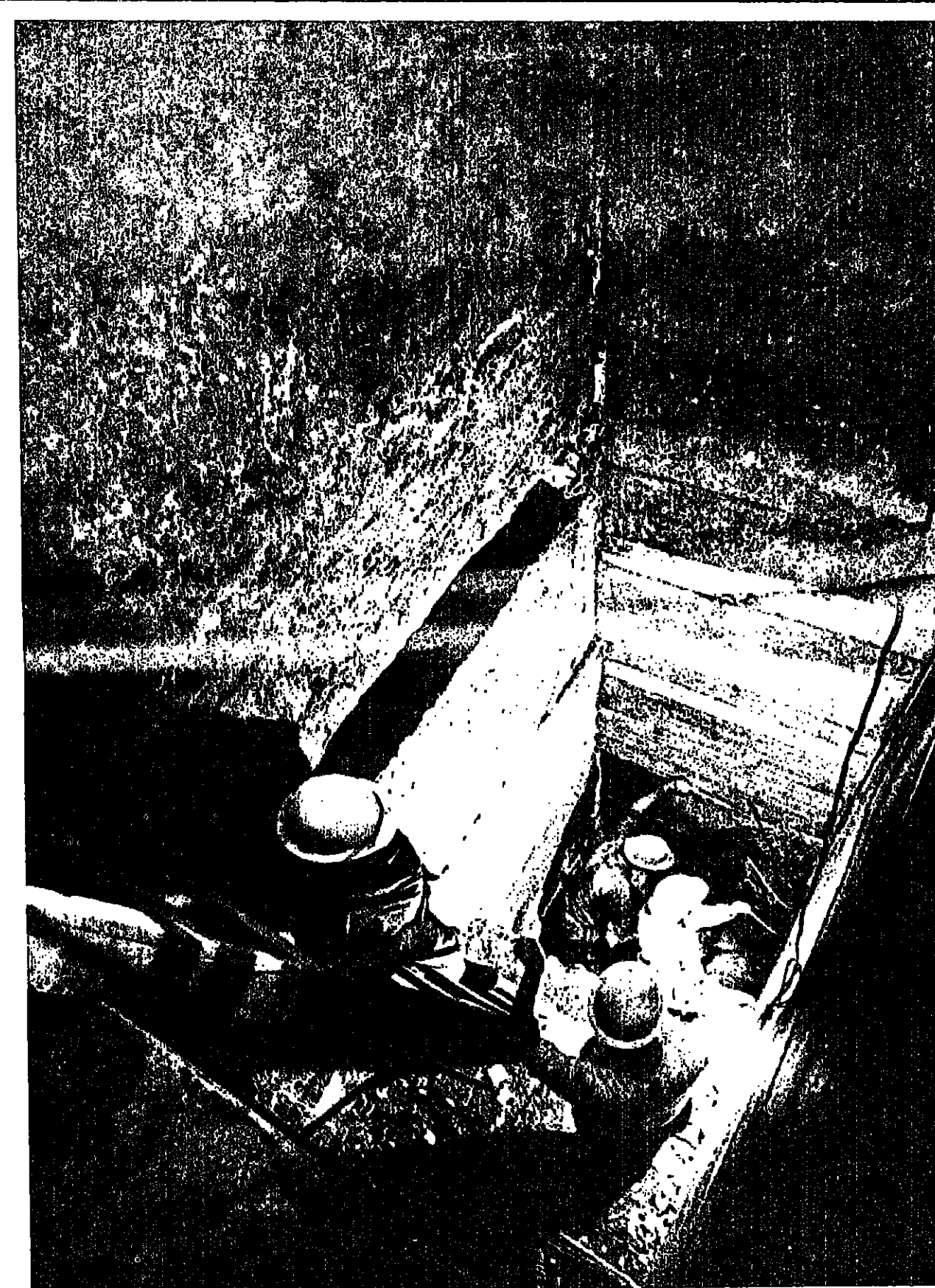
BACK TO THE WALL

ON TISHA-B'AV, 1987, the Western Wall was the focus of a strange mixture of sorrow over the destruction of the Temple 1,897 years earlier and of joy-sorrow over the costly (in human life) restoration, 60 days earlier, of sovereign Jewish presence to Old Jerusalem. Now, at Tisha B'Av 1973 (next Monday night), one still doesn't quite know what to do with one's Tisha B'Av emotions — especially in view of the steady uncovering of remnants of the past symbolized by the Wall — in the southern section by archaeologists headed by Professor Binyamin Mazar and Mr. Meir Ben-Dov and all along the north by the Religious Affairs Ministry, guided and assisted by the Mazar-Ben-Dov team. The photographs on this page (by David Rubinger) show sections of the Ministry's work: the 310-metre tunnel running north from Wilson's Arch, of

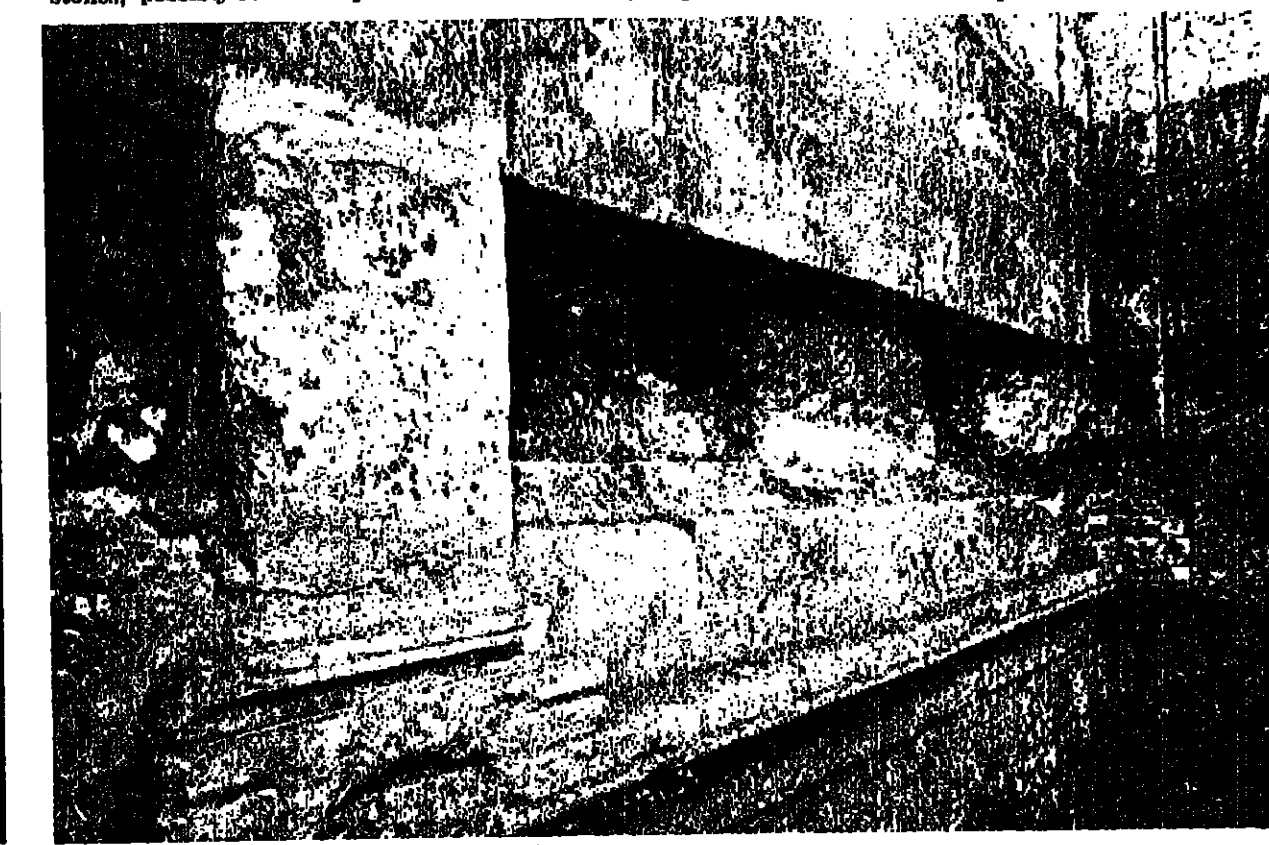
which 180m. (to the area beneath today's Bab el Hadid) have already been uncovered, in some places right down to bedrock and revealing a stone in the Wall 14m. x 3½m. and weighing an estimated 500 tons; a complex of vaulted chambers, stairways and streets — most of them intact — known as the Hasmonean Chambers, for the Hellenistic architectural style and the nature of the stonework seem to attest unquestionably that this complex was built by the Hasmonean rulers; a room which — because of its location, size and fine style — is assumed to be part of the "Council House" in which the Sanhedrin sat after it was banished from the Temple. The work continues, and gradually sections will be opened to the general public, as will ancient passageways leading directly from the present Old City marketplace to the Western Wall.



(Above) Subterranean halls dating from the Second Temple period. (Below) The 180-metre-long section of the Western Wall uncovered under existing houses.



A 10-metre-deep shaft is now being dug at the entrance to the Hall of Arches. (Below) Missing stones, possibly removed by Crusaders or Moslems, may have had Hebrew inscriptions.



Warren's shaft (above and below) dug in 1897 to a depth of 14 metres. Visitors drop coins down for luck.



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The last readers' letters roundup

MOST OF THE letters addressed to me are in search of information. But quite a lot contain suggestions, and I'm happy to pass on some of the better ones to readers of this column, with grateful thanks to the people who have sent them to me.

Non-instant skim milk powder — a very special item required on some diets — can be purchased in bulk at shops selling birdseed and so forth. The skim milk powder my correspondent buys in such a shop in Netanya is imported from Belgium, and costs about IL3.65 a kilo. She says two heaped tablespoons mixed with 200 grams of water makes skim milk.

A reader in Tivon writes that he has found a way to do his bit for ecology by disposing of "a little part of the flood of waste paper." He collects his empty cardboard boxes from soups, etc., opens them at both ends and adds them to the piles of old newspapers that go to the Soldiers Welfare Committee for sale to firms which recycle paper. He does the same with the printed matter and used envelopes.

This is fine — if you happen to live in an area where someone does collections of waste paper for recycling, and where the instructions say that such types of waste paper may be included.

Not everyone is so well situated however. A letter from Migdal Ha'emek complains that the Municipality, which used to offer its premises as a collection point for waste paper, has refused to do so any longer "on the grounds of hygiene." Apparently no one else has offered alternate premises. "How can one get the machinery roller?" the writer asks. I suggest that interested persons in any community try contacting the nearest Soldiers' Welfare Committee, since that body seems the most active in the field of paper collection. The paper mills, by the way, say they have limited capacities for recycling paper at present, but at least these capacities should be exploited to the full.

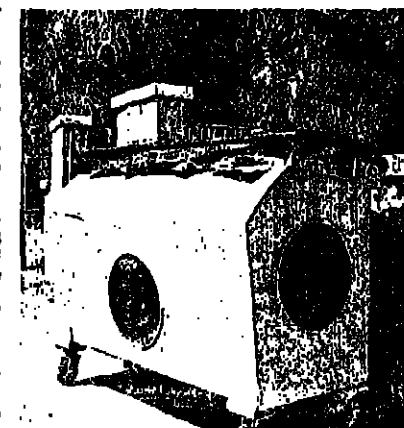
While we're on the packaging-ecology question, by the way, I was delighted to notice recently that Elita has come out again with a simple economy wrapper for its Rice Crisples. There is again a choice between a large polythene bag of the Elita breakfast cereal, and the same product in the more costly cardboard box. Similarly, Shefa Protein Industries of Arad packages its soya-based breakfast cereals in both boxes and waxed-paper bags for customer choice.

ANOTHER correspondent in Tivon, who feels that the price of Thruva's Rivion buttermilk is too high (72 agorot a half-litre), says he makes his own, using a little of the buttermilk to start the fermentation and topping it up with (subsidized) standard milk. I am still not so convinced that Rivion's price is unreasonable, as it is an item in limited demand, and — while twice as expensive as plain milk — still makes a cheaper, refreshing drink than, say, Coca-Cola.

To the woman who asks the calorie count of Rivion, Thruva replies that it is 48 calories per 100 gm. And to the woman who wants to know the fat content of Etalon salt-free, dietetic white cheese, the Givatayim Dairy replies that it is labelled *khusha* — which means "lean" cheese — and therefore contains one per cent or less fat.

A NEWCOMER from Britain wants to know whether we have an "unpolyunsaturated margarine," similar to the English brand, Flora. Telma Blue-Band says this is unnecessary here as all our

Marketing with Martha



Overflowing paper-recycle container. (Goldberg)

margarine is made of 100 per cent soybean oil, which is completely unpolyunsaturated. Their spokesman also points out that Blue-Band's Calorina has only half the calories of regular margarine, as it contains less oil and more water.

Another reader complained to me of the taste of Thruva's new low-fat butter. I was not too pleased with the taste of the two tubes I tried either, but I must admit that I never ate this type of product abroad, so I don't have any basis for comparison.

"ABOUT TASTE and smell, there's no arguing," goes the Hebrew saying. Another reader complains that Egozan peanut butter is no longer good since the company switched from a glass to plastic container. "The jar is barely three-quarters full, a very thick layer of oil includes the peanut butter is sometimes too dark and bitter (burnt peanuts maybe), at other times very light and bland. The worst is its consistency: it's starchy and sticky, quite impossible to spread on a sandwich."

I buy Egozan only occasionally — I like it, but it's rather fattening. Once recently I did hit upon one of these "dark and bitter" batches to which my reader refers, but the next jar was like that and tasty. A colleague at *The Post* who eats Egozan regularly, says he finds it satisfactory, though it is not homogenized and the oil layer has to be mixed in before use. The label clearly says, "Mix before use."

"Is there a recipe for home-made peanut butter?" asks my correspondent who is disgruntled with the commercial kind. Yes, there is. I found a very easy one — provided you have an electric blender — in my "Joy of Cooking." The recipe is prefaced by the remarks that commercial peanut butter is often made without the germ of the nut, the valuable portion which contains minerals, vitamins and proteins. The commercial objections to the germ are that it tends to make the butter somewhat bitter and that the heat of processing and storage may cause the finished product to become rancid.

The "Joy of Cooking" recipe tells you to use fresh roasted or salted peanuts and a bland oil — safflower or vegetable oil. (Our ordinary cooking oil, from soybeans, should do. Or perhaps peanut oil, if available.) Allow one-and-a-half to three tablespoons of oil to one cup of peanuts. If the nuts are unsalted, add salt to taste — about half

a teaspoon per cup. Blend in your electric blender until smooth.

"Joy of Cooking" suggests making other nut butters at home. "Try grinding almonds, pecans or walnuts into butter. These are so rich they need no additional oil. Use for every cup of nuts, half a teaspoon of salt."

"COULD YOU TELL me if it is possible to freeze fresh-squeezed orange juice?" asks a Petah Tikva woman.

Yes, it is, according both to an American freezer cookbook on my shelf ("Freeze With Ease") and to the home economics department of the Ministry of Agriculture. Both suggest freezing the fresh juice in ice cube trays and then transferring it to polythene bags (clear, not coloured ones, please; the coloured bags might contain lead, and should be used only for garbage liners, clothes storage, etc.). You can also freeze juice in jars — plastic or glass — but you are advised to leave a bit of "headroom" at the top of the jar.

On the subject of refrigerators, an Ashdod resident who is in the market for a new one wants to know if any Israeli models are available on "castors high enough to enable cleaning underneath the refrigerator without having to move it?" So far as I can determine, local fridges all sit close to the floor. Most come on a stand with wheels but, in my experience, these wheels do not move easily.

I solved the problem in my kitchen for both the fridge and the stove by changing the original stands for sets of wheels installed by an enterprising man who works through P.O.B. 8001, Rishon LeZion. If you send him a postcard, with your address or telephone number, he will provide you with more details about "Wheels," including the current price. I seem to recall paying about IL40 per appliance, nearly a year ago. My large appliances now move easily for cleaning behind and underneath.

The same reader complains about the long wait between order and delivery on the most popular local refrigerators, for which full payment far in advance is generally required. Since she says she is interested in a Koros model, I asked that company's head office how long one would have to wait for delivery, and was pleasantly surprised to be told "three weeks." I often have the feeling that Koros, being the newest of the Israeli refrigerator trio, works on a "we try harder" policy patterned on Avis car rental.

A FEW OTHER questions and answers in brief:

"What are *kurkewasim* — the three-lobed innards of chicken or turkey?"

They are the birds' gizzard or second stomach. They are among the cheapest forms of meat, often made into a goulash.

"What is Sal Soda called here?" I do not know what Sal Soda is, in any language. There are three things called "soda" in Israel. One is seltzer water from a siphon or bottle. Another is caustic soda (*soda causti*), a strong cleansing agent, found in many modern laundry powders.

Then there is *soda leshitya* (literally "drinking soda"), which is bicarbonate of soda, and is what you buy in the grocery here as "baking soda." It comes in a cardboard box.

A tourist here recently taught me that an open box of baking soda in the refrigerator will absorb odours. It should be changed every six months. Baking soda should not be confused with baking powder (*avkat afa*), which some Israelis call

"baking." This is sold in little paper envelopes, and, like baking soda, is an ingredient of cakes which call for plain rather than self-raising flour.

Hadar-Rosen's Autumn fashion preview

"ONE OF our beds stands close to an outside wall. Even though the wall is dry on the inside, the mattress has a mildew odour. Is there a mildew spray here in Israel?"

The Consumers Association's home economics specialist does not know of any locally-made spray (comparable, for instance, to the American "Lysol" spray). She did say that the problem might arise from a mattress resting on a wooden board in which there are no air holes; if so, drill holes in the board, and turn the mattress frequently. If this is not the case and the mattress is a relatively new, locally-made one, the Consumers Association suggests contacting the retailer or manufacturer, and asking for a factory expert to come and check if there is something structurally wrong with the mattress. Personally, I have my doubts about the effectiveness of this effort, unless the mattress is indeed very new and came with a guarantee. Manufacturers often try to blame the customer for "misuse," whatever the shortcomings of their product.

"Where can I buy felt material in Israel?"

Look in textile shops. It is called *leved* in Hebrew. But be prepared for the fact that felt is quite expensive, as it is mostly imported.

"I wonder if you could tell me where one can get orthopaedic shoes. I have tried several places recommended by acquaintances and have been unable to find any to fit."

The best thing is to ask a doctor in the orthopaedic field. Many shoe shops in Israel have signs saying "orthopaedic" footwear, when, in fact, the merchandise is not really orthopaedic in the medical sense.

"Where can one buy a good fitting bra and bathing costume for a full-busted person?"

Diva makes bathing costumes up to size 50 or 52 (American 18 to 29) with a built-in corset. In Jerusalem, where this inquiry comes from, Diva bathing suits are sold at Chic Parison on Rehov Ben Yehuda. The model is called "Donna." For bras, Diva courteously told me that it does not make bra cups larger than B, but the Triumph brand does, and these should be available at Avivit or Chic Parison on Rehov Ben Yehuda or at Zinger, opposite the Old Knesset building on King George Avenue.

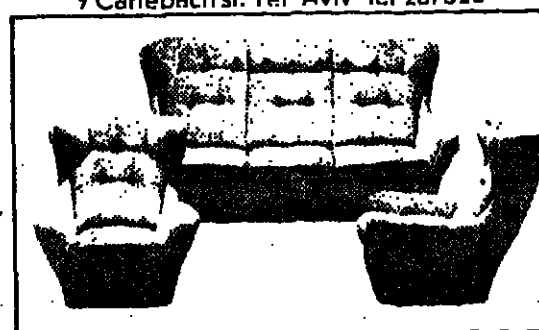
MARTHA MEISELS



Despite the current heatwave, a glimpse of what's to come in the way of Autumn fashions can prove refreshing — seen here are two models from Hadar Rosen's Autumn '73 collection: (Left) Pants suit in Diolen knit has short sleeved, well fitting waistlength jacket in two-colour jacquard with epaulettes and emphasised body seaming. Its

wallet well matches the plain, dark coloured knit of the pants. (Right) Lightweight woven Dacron suit contrasts bold tartan checks with teaming plain fabric; wide, flaring pants have a high waistband and jacket is based on battledress lines, fits close to the body and has effective detailing.

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Life II *by Charlotte*

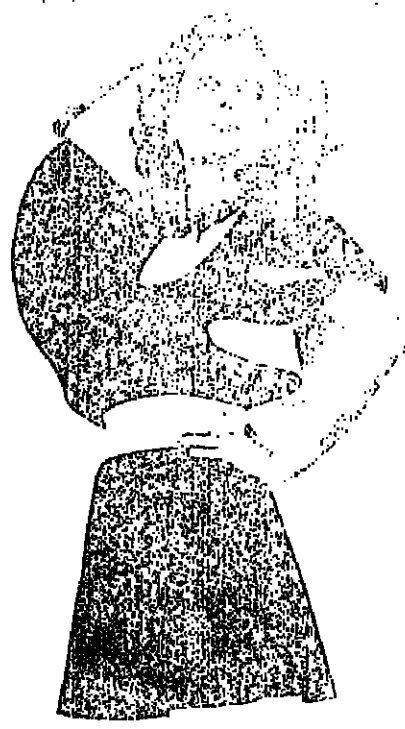
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Meraz fashion show benefits handicapped

A new ready-to-wear factory, Meraz, made its debut last week, showing its first collection at a fashion show for the benefit of the Pithik Tikva branch of Han, the Association for the Handicapped. The collection included both young styles and designs suited to the larger woman, all designed by Malka Tai. Maxi dress which comes in combinations of black and white, red and white, blue and white, and orange and white. (Right) Summer evening dress in ribbed cotton. Matching sleeves can be snapped.

IN THE EATING and cooking of brains require an emotional leap for the uninitiated. Some fall into the abyss of preconceptions and squeamishness. However, those of us who love this delicacy can be happy that at least the fact that many people won't eat brains keeps them from being as terribly expensive as they would be if the whole world appreciated them.

Thus, it is possible to buy, for a not outrageous sum, frozen brains imported from the U.S. Possibly fresh veal or lamb brains are still better, but you must make absolutely sure that they are quite fresh. Keeping this in mind, the frozen brains in the summer at least, are both a safer and a better buy.

Figure one set of brains for every two to three people. While this makes the portions rather small, remember that the dish is very rich and most people won't want a great deal. Drop two sets of brains (completely defrosted if they were frozen) into a saucepan of boiling water scalded with a tablespoon of vinegar much in the way you would poach an egg. Simmer for ten minutes, by which time they should be firm.

Drain the brains, rinse them with cold water and cut away the skin and veins. Cut them into slices one to two centimetres thick.

In a large pan, fry two or three cloves of garlic in a generous amount of margarine (over two tablespoons). Before this begins to brown, add 150 grams of mushrooms, thinly sliced. In times of great emergency, tinned mushrooms may be used. Continue frying until the mushrooms are soft, deep brown in colour, and no longer give off any liquid. Add the brains to the pan, cover, and cook for about five



minutes, shaking the pan to ensure that all the flavours are well blended.

A very welcome addition is a cup of lightly cooked fresh or frozen peas (the uncooked peas may be added before the brains, and steamed for seven or eight minutes). Tinned peas would, of course, never do.

A small but sublime variation transforms the dish into a light creamy mixture which can be eaten as a main course or even as a first course in pastry shells. After the brains have been added, pour in about three quarters of a cup of chicken broth, preferably home made, and about a teaspoon of sherry-type wine. When the mixture boils, remove it from the heat and add a little of the liquid to the beaten yolk of an egg. When the yolk is warm enough to prevent its curdling add it to the pan, shake gently to mix, and put over a very low heat, being careful not to let the contents boil. When warmed, it should stand for about ten minutes to allow the sauce to thicken.

IT OCCURS TO ME/Hadassah Bat Haim

Second-best bed blues

VISITORS seeking lodging in our house are, I feel, entitled to a rundown of the sleeping facilities available. I do my best to present these honestly, without prejudice, though naturally, having lived with them for many years, my viewpoint is not unbiased. Normally, I am concerned to keep my own bed to myself. Unyielding as a stone, it represents my refuge and the name of comfort. It is offered reluctantly, only under pressure of extreme family duty or courtesy to the aged and infirm.

On these rare occasions I seek my rest elsewhere, and it is only when I discover the state of

head and the feet. I have the feeling that at any moment I shall fold up in the middle and be unable to straighten myself out again. It was probably all right when she was small enough to sleep either at the top or at the bottom of the bed; but now when she almost fills the length of it, the thought of the damage she must be doing to her spine is alarming.

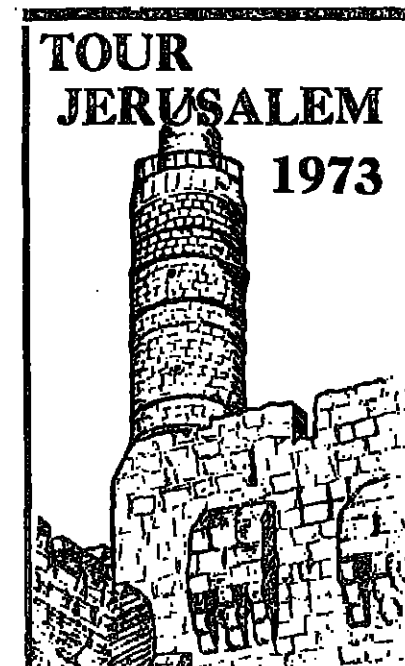
Contritely, I offer to leave the porch unprepared for another year and get her a better mattress. But, she says, there's nothing wrong with the one she's got and she has a special way of arranging herself which is very relaxing. She kindly offers to teach me this technique, but as I have no intention of trying it again, it would be a pity to waste the time.

THERE IS ALSO in her room the additional snag of her birds, which give fiendish voices at first light, shattering whatever hope there may have been of catching an early morning snooze. The aquarium, too, can be some-

what unnerving, caught in the light of the bedside lamp. The rest of the day.

THERE IS AN official spare bed to which Hannah is often banished when her room is requisitioned, and which is really only fit for a professional contortionist. It has so many odd lumps and strange contours that I am surprised to have retained an approximately human form after a night's repose (sic) on it.

A last resort is the couch in the sitting room, which is wide, well sprung and softly upholstered. Unfortunately it is semi-circular in shape, which is cosy, modern and even elegant; but sleeping on it either requires or produces curvature of the spine. I crawl back to my own quarters thankfully when Somebody Else's Elderly Aunt announces her departure. It has been very nice, she assures me, and she would have stayed longer; but the bed is so hard she doesn't know how anyone can lie on it for more than ten minutes. Next time, she'll use one of the children's.



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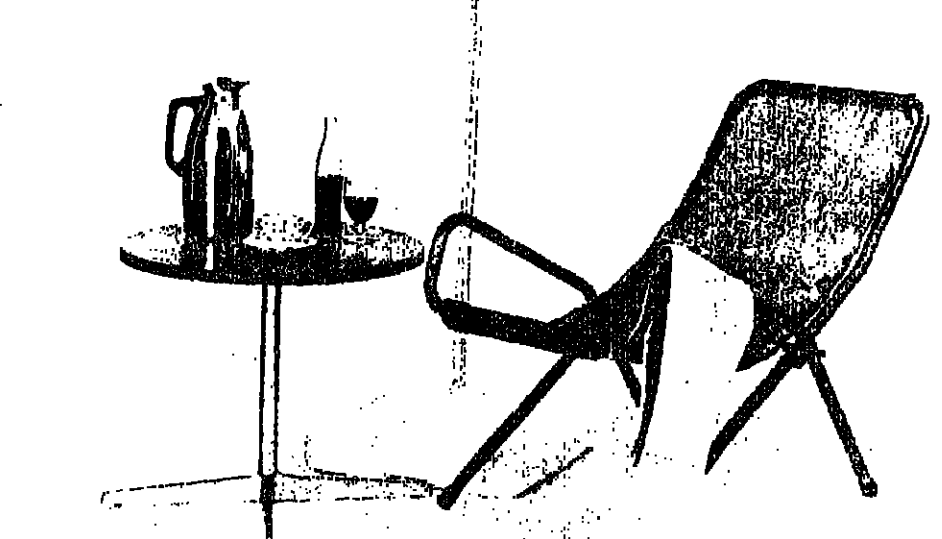
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Gallery Guide

HAIFA & THE NORTH

By Emma Kimor

GRAPHIC WORKS — by contemporary artists. Multi-media by multi-media (paintings, carpets, sculpture, stage-design) CLAVE, whose collages with relief of the glove motif on large aluminum squares "shine" out but in a contained manner. HANE-DAVA succeeds even in his way of colorings of avoiding looking sweet, except in "Au Nord de la Riviere" (17) with the dearest shades of blue and red. Eastern motifs. COGNARD in evocation of cave paintings. YARALL's Op Art is dynamic in (23), a smaller-scale creation. LEONOR FINI, whose "Witch on a Horse" series came to be part of her stage and costume designs, in which she is currently engaged in France, conveys versatility and movement even in a routine (23). By master-creator DAVID some of his mythological "New Vision" series and of his illustrations

to the Dargaron, (Museum's Art Gallery). Till August 21. HANNA JOHNSON, (Museum's Art Gallery). Till August 21. HANNA JOHNSON, (Museum's Art Gallery). Till August 21.

HAZOREA

JOHANNA BER-VAACOV — 40 years painting and sculpture by Israeli-born kibbutz member, who has turned into art the throw-away cardboard pieces of the kibbutz furniture factory. The "Labyrinth" (53) is a construction with doors that can be unrolled and opened by the viewer, and convey a model-day crowded living. More of his sensitivity to modern times comes through in "White for Heller Human Relations" (47), referred to by the artist as "a joke"; in it Man, a victim of radar, Satia and computers, is mounted alive on a soil that can be turned by the onlooker. He is elegant also in a collage of similar elements, including the landing on the Moon, Vietnam and a Moshav. In a painting "Time is Passing" (23), a clock is surrounded by red lines. Highly expressive in "Wounded Bird" (63) a sculpted tribute to a member of his kibbutz whose plane was shot down and who has been held in captivity in Egypt for the last six years. (Wildlife Israel House). Till August 16.

ASHDOD YAAOV

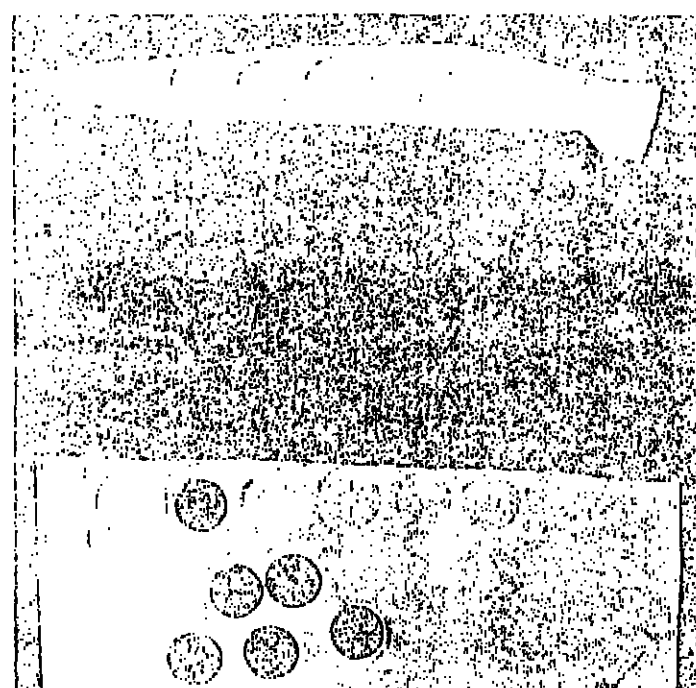
The 300 EXHIBITION OF WORKS BY FRENCH JEWISH ARTISTS — On the occasion of the Museum's

10th Anniversary. Latest acquisition of paintings (including Marc Chagall, Pollock, Rothko) and sculptures (Gutai, Boppre, Hothorn) by Jewish artists, most of whom lived in the "Pole School." But all contain Jewish themes. Also paintings and sculptures (Holt Day and Henry Huchman Museum). Closing tomorrow.

CANSAAREA

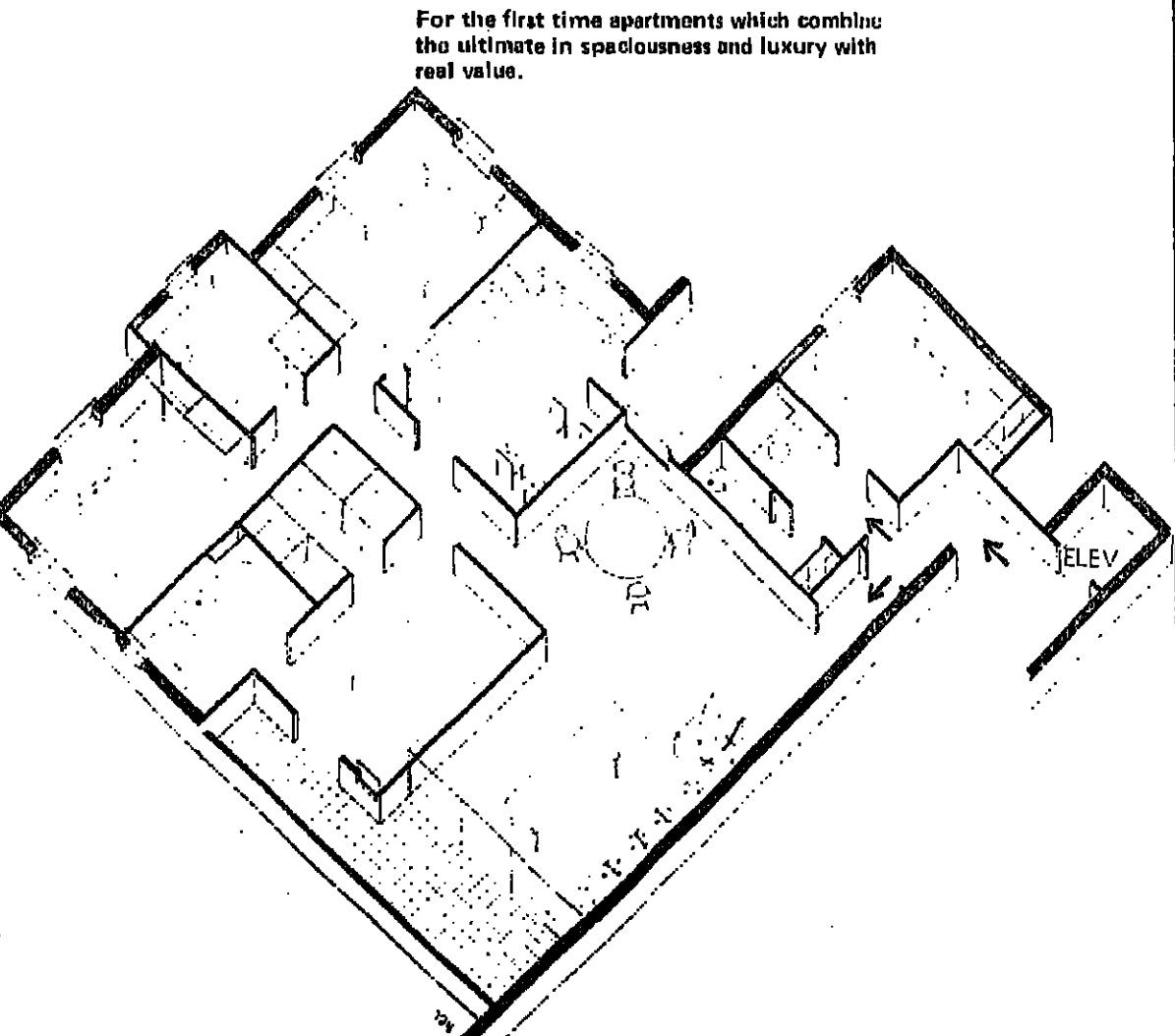
ARAVEN AND GOLDSTEIN — In a clear, spacious world in aquarell with a white, unprinted spot; or with box-like, shadow-casting, plastic forms; or with a recurrent little black "trapezoid" figure. Araven creates a surrealistic dimension. The drawings and collages are by Goldstein till Goldstein. (Central Gallery for Art and Literature, Antiquity Area).

AVRI OHANA — Old, everything in their absolutely smooth color application and blend. From an earlier, surrealistic, often Bosch-like and thus still figurative style, and recently influenced by his Moroccan origins and folklore, Ohana presently experiments with color effects ("Deep Purple," "Violet Blue," "Blue Landscape"), which finally settle down in "Jazz" (formerly transferred from the Hebrew as "Jazz") and "Religion," in more relaxed abstract forms, in rich, deep, warm earth colors. (Modern Art Gallery, Casarea Port Hotel). Till August 11.



Antoni Gaudi: "Ode Plan d'Arc" Collage, relief and super-imposed metal on metal. (Nahmani's Gallery, Haifa)

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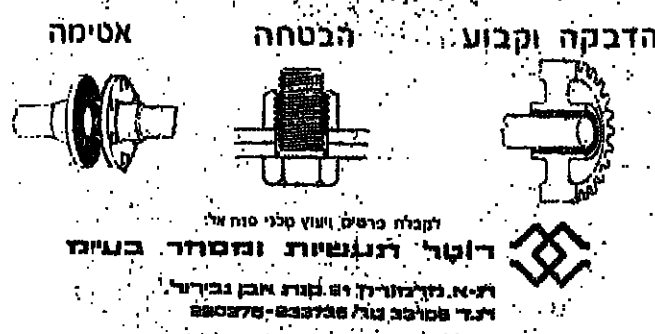
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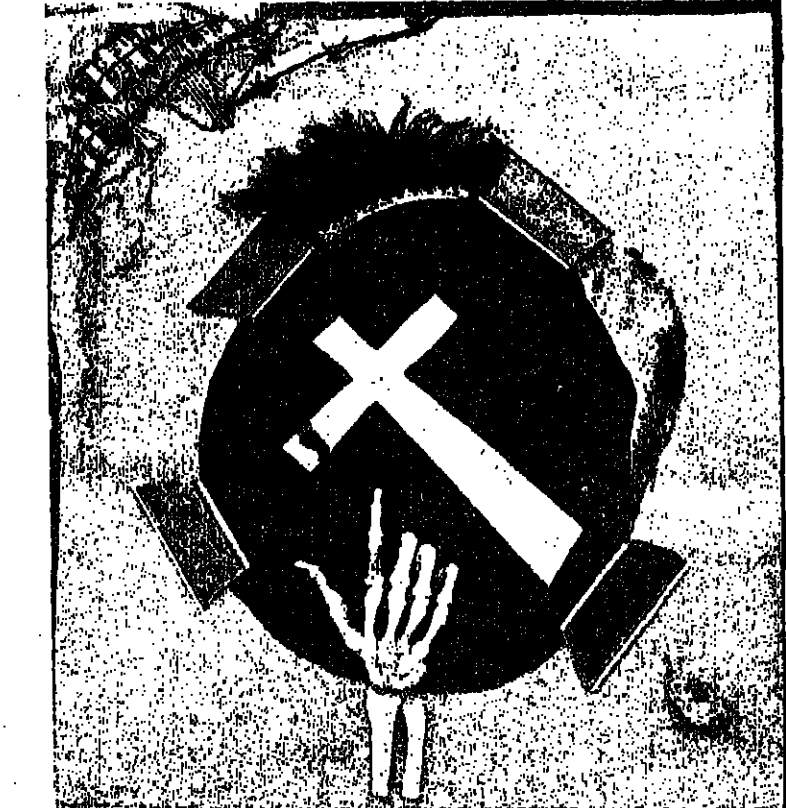


הדבקה וקבוע
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Gallery Guide



Above is part of Douglas Heubler's conceptual environment now on show in the Billy Rose Pavilion of the Israel Museum: three people photographed at the moment they received a compliment. Heubler, a pioneer conceptual artist who was one of the first to "document" art events with photos and texts, specializes in recording human events which take place at his dictation; like a movie director, he determines the time and location and presents us with his summing up of the experience. His works here date between 1968-1973.



Hanna Olsz: "The Christians Are Coming," an assemblage (The Little Gallery, Jerusalem).

JERUSALEM

By Meir Ronnen

NEW MEMBERS — of the Jerusalem Artists Association, and a pretty depressing collection too. There is not one artist among some 20 here that shows any real promise of doing something new and very few that are really technically proficient. Notable are abstractions by Cynthia Villet and Aris Azar, though the latter's canvases are very derivative of Spanish and Italian abstract electric painting. There are two efficient illustrators, Ayal Avishai and Avigal Yurek, with pretensions as painters; and an efficient etcher, Susan Avishai. Salomon Shani shows a Steig-like drawing of some charm. The works are to be found scattered around the mezzanine and the small hall in Hebrew only; and some of the numbers on the wall are illegible (Jerusalem Artists House). Closing Wednesday.

RUTH AND HANAN GILBOH — an entertaining show, if not a totally aesthetic success. Hanan Gilboh's last show was at the Berlin Haus. Fair of 1970 and even his recent works look as though they belong there, being painted, dadaist assemblages, subtly composed of bits of old musical instruments, which always exert some charm. A few works are close to art behaviorists but never achieve his subtle sense of composition. Nevertheless, they all have a certain charm. Ruth Gilboh, perhaps even naive sense of where to place each element. He does not seem to have a plan, but for that reason also goes away with it. One particularly fine stroke is the use of bits of a fluorescent road triangle in a composition suggesting both the death of a 19th century soldier, the red and white slavery recalling the plating of the uniform as well as an ominous hint of the concentration camp (see illustration). Ruth Gilboh's carpets and weavings tend to the decorative, particularly the overly arty compositions made up of very open warp or wool, with all sorts of materials introduced for contrast. One is lit from behind. The wall carpets on the other hand, are well done and well designed. (The Little Gallery, 37 Rehov Salomon) Till August 16.

AVI AYACHE — Young Moroccan-born painter who came here as a child and later studied for a few years at the Bezalel, shows figurative oils and drawings, the former mostly painted in a rather like acryls and somewhat in the manner of David Hockney and other English neo-realists, though Ayache is now beginning to emerge from this mannerism. He often reveals a lyrical sense of color, but the approach is a little solemn. One wishes he would try a large canvas instead of showing mainly small and sometimes tricky little works. Ayache is in a silent as yet without direction. (Dargaron Gallery, Abu Tor). Till Aug. 16.

DOUGLAS HEUBLER — Conceptual environment recorded in photographs and text (Israel Museum Billy Rose Pavilion).

PICASO AND HIS ENVIRONMENT — works by the master and by other artists with whom he had an interaction. (Israel Museum).

JEWISH LIFE IN MOROCCO — Massive ethnological show of folk art and cultural treasures including superb recreation of a street of

Jewish craftsmen (Israel Museum). Till mid-August.

INTRODUCTION TO DESIGN — Important show of the new Palestine Design Pavilion covers the last four decades of planned and applied aesthetics and includes demonstration of a computer as a design tool every Monday at 4.30 p.m. (Israel Museum).

SHLOMO KOHEN — recent outdoor geometric sculptures by well-known Israeli artist domiciled in Amsterdam (Israel Museum).

COIN OF RITZ YISRAEL — 3,000 years of coins used in our part of the world (Israel Museum).

PUPILS AT WORK — From tomorrow's art classes for children (Israel Museum).

SYDNEY LUAGRY — Casablanca-born ex-kibbutz who later studied in Paris shown recent works. (Museum Hotel) from tomorrow till Aug. 16.

RAJAL, PORTRAIT — by Gili, Muriel, Arish, Tisha, Leticia, Tepler, Levonon, Bezem, Phibis, Gritty, Simon, Rothman. Few of them are really good, but this collection of mostly vintage works is very pleasant. (Gazit Gallery, Rehov Salomon) till August 26.

DRAWINGS — all 100 x 70, by association members (Artist House) from tomorrow till Aug. 22.

SUMMER SHOW — Mostly highly skilled graphics from all the best exhibitions this gallery has mounted. Frieze of place goes to recent splendid color lithographs by 87-year-old Sonya Delaunay, today still working in Paris. (Nora Gallery, 9 Ben Maimon).

MAKONDE SCULPTURE — Modern Bantu carving from Tanzania, including regalia and other objects. (Nora Gallery, 9 Ben Maimon). Daily 11.30-17.30; Mondays until 10 p.m.; and 11.30-17.30. Tel. 3564 and 3573. (Closed Fri. and Sat.). All summer.

TEL AVIV

By Gil Goldfine

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HELENA RUBINSTEIN PAVILION — Paintings by Internationalist SHIMON AVERY. Till August 11.

PHILISTINE TEMPLE — Recent archaeological finds from a 13th century B.C.E. Philistine Temple at Tel Qasbi (Ramat Aviv). The two chambered structure containing stone benches, roof-supporting pillars and altar were destroyed during the David conquest of the 10th century B.C.E. and is the only one of its kind found in Israel. In addition to remarkable cult vessels on view are bowls and flasks formed and decorated in traditional styles associated with the Philistines. Included in the show are unique finds including a theomorphic vase (see photo), lion headed rhyton (cup style), and an elegant bird shaped dish. The temple discovery plus other important finds, both local, native and standard (imports from Cyprus and the Aegean) are helping to shed light on the Philistine civilization and its sphere of influence in the area. These ancient artifacts are well worth a visit for art lovers as well as archaeology buffs. (Ceramics Museum, Museum Haaretz, Ramat Aviv).

MENACHEM CHALIF — Born in Yugoslavia, Chalif spent his boyhood years in German concentration camps and immigrated to Israel after World War II. His current art shows a new style of oil painting is more historical than subconsciously oriented, as the Nazi holocaust is symbolized with all of its ramifications in clear realistic interpretations. Although the signs and associations are straightforward and, as usual with content of this nature, sorrowfully poignant, the rendering of subject matter is only fair as is his entire approach to painting. Impact is somewhat burdensome, as can be expected from a painter's memorial to a tragedy after 25 years. (Old Jaffa Gallery, 14 S. Mazal Aris, Old Jaffa) Till Aug. 9.

DEUNA G'ASHI — Memorial exhibit devoted to last kibbutz artist who died last year. In a limited number of canvases a wide scope of investigation takes place. Her early, tender portraits of anonymous females are the best works in the show; cool blues, greens and greys are utilized well to tie a knot between the chromatic expression and the psychological confrontation. From later, aggressive abstractions she developed a clear geometric style of stripes and shapes that eventually reduced to pure painting pure shades of batik and fabric design. (Petah Tikva, Yad Lohanan)

DUGIT SUMMER COLLECTION — Paintings by Miri Cohen, Paldi, Goldfarb, Stenmark, Gila Matos, Alkalai and Mohar. (Dugit Gallery, 45 Frishman St.) Till end August.

NEW GALLERY SUMMER SHOW — Paintings and drawings by gallery regulars. (New Gallery, 33 Beilinson St.) Till end August.

DOV HELLER — Permanent exhibition of last paintings not previously exhibited. (Weston Gallery, 38 Mayarom). 10-11: 4-8 p.m.

EUROPEAN ARTISTS — Including Fabian, Viki, Rita, Bezem, Lipot, Horowitz, Rahit, Andre Szasz, Lucien Ferdi, Cecil, etc., and Israeli artists (Argov, Ben Bar, Gilad, Nahum Orlan, Zvi Shor, Salomon, Tamar, Wexler). (Judean Gallery, 128 Ben Yehuda)

YEHOSHUA ELIAZ — Paintings (Chemnitzky Gallery, 38 Gordon St.) Till Aug. 21.

DOV HELLER — Paintings by member of Kibbutz Nirim. (Kibbutz Painting and Sculpture, 25 Dov Ites St.) Open August 15.

BEIN-GOHEN GALLERY — Original prints and drawings by 19th and 20th century masters including Picasso, Chagall, Matisse, etc. (Bein-Gohen, 3877760 for viewing times)

GILLY KEMAN — Paintings (Milo, Artists and Writers Club, 9 Beilinson St.) Open August 16.

SHARON MEROZKER — Paintings by established Russian artist who arrived in Israel in 1970. (Tavris, 80 Ben Yehuda) Till August 22.



Theomorphic vase from the Philistine Temple at Tel Qasbi (Ramat Aviv).

LEVICK HOUSE — Summer gallery collection (Levick House, 30 Dov Mos St.).

YODAT SUMMER SHOW — including gallery regulars Ullmann, Uri, Spitz and others. (Yodfat Gallery, 195 Disengoff St.). All summer.

BOOZ GALLERY — Summer show of Israeli Artists. Ancient Pottery & Coins. (Booz, Haima Bet 22, Tel Qasbi (Ramat Aviv). Open daily 9.30 a.m.-1.30 p.m., 4.30-8.30 p.m. except Thurs. afternoon. Tel. 61924.

THEO TONIASSE — French painter born in Israel shows recent gouaches thematically revolving around "Jaffa, Belem and Ramat Aviv". (Tonia Gallery, 17 Gordon St.).

5TH ANNIVERSARY SHOW — including Avishai, Moshulam, Ein-Dor, Tisha, Ben Bar, etc. (Kesson Gallery, 14 Ben Yehuda St.).

JAFFA GROUP SHOW — summer collection of local artists. (Jaffa Artists' Gallery, 9 Eliaz Kessonim, Old Jaffa).

BLATMAN GALLERY — Jews showing at gallery collection including works by Osh, Gila, Levonon, Shach (Blatman Gallery, 6 Chelisa St.).

DELSON-RICHTER GALLERIES — Exhibitions devoted to contemporary trends by internationally accepted artists. The inaugural show features kinetic artists Takis, Agam, Lijon, Shavit, Goto and Pol Bury. (Delson-Richter Galleries, 24 S. Mazal Aris, Old Jaffa).

KLATORKIN SUMMER SHOW — including gallery regulars Bak, Moady, Oshman, Bezem, Kholon, Frolich and others. (Madassah "K" Gallery, 33 Frig St.).

REGGIE WESTON — Permanent exhibition of last paintings not previously exhibited. (Weston Gallery, 38 Mayarom). 10-11: 4-8 p.m.

EUROPEAN ARTISTS — Including Fabian, Viki, Rita, Bezem, Lipot, Horowitz, Rahit, Andre Szasz, Lucien Ferdi, Cecil, etc., and Israeli artists (Argov, Ben Bar, Gilad, Nahum Orlan, Zvi Shor, Salomon, Tamar, Wexler). (Judean Gallery, 128 Ben Yehuda)

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STORM AT THE KHAN

On Tuesday, a truncated version of a documentary play entitled "A City" was premiered in Jerusalem. This followed a public storm over the play's original version, and raised questions about the future of the Capital's only permanent repertory group, the Khan Theatre Company. NAOMI SHELTON had gone backstage for this report. Photographs by Nir Bareket.

The scene is the interior of a theatre that was once a Turkish caravanserai. It is daytime, and no artificial lighting is being used. The movable stage, which allows plays to be presented either behind a proscenium or in the round, is at present pushed back. On it are seven Israelis, aged between 25 and 34, who are rehearsing a show called "The Persian Protocols." They stand in relaxed postures, staring towards the auditorium as if waiting for something or somebody.

A VOICE WITH an English accent is heard, and from the back of the house appears a tall, moustached man in his middle thirties. This is the director. He walks towards the stage, addressing the actors as he does so.

Director: For this part, kids, I'd like a 'twenties effect. Do you know what that is, a feeling of the 'twenties?

First Actor: Sure, Mike, sure. No problem.

Second Actor (with a laugh): We're not that old, but we're educated. In the 'twenties, Israel was almost all desert. There was a lot of farming, and some fighting with the Arabs. Of course we know what the 'twenties were.

Director: (containing himself) Actually, what I had in mind when I said the 'twenties was something more like the Charleston. Boop-boop-be-doop... you know.

(There is a silence, finally broken by the voice of a sabra.) Sabra: Mike.

Director: Yes?

Sabra: What's "Boop-boop-be-doop"?

THE VAST CULTURAL differences between the director of Jerusalem's Khan Company, Michael Alfreds, and his actors has been in many ways an important, positive factor in the group's development. The recent controversy over "One Town" — something about Jerusalem — has made many people wonder whether the cultural differences between Mike Alfreds and his audience may not be an even more decisive factor in determining whether or not he will succeed in his aim of creating a permanent repertory company which will truly serve its community.

Born and raised in London, and trained in England and America, Mike Alfreds came to Israel after having gained directorial experience in both countries. In 1970 he directed Machiavelli's "Mandragola" at the Herta Municipal Theatre, with such success that he was offered jobs by theatres throughout the country. When he was given the opportunity of forming and directing a new permanent repertory company at the Jerusalem Khan, he accepted it.

The Khan Company uses the facilities of the Khan Theatre complex and though it is the permanent company there, it shares the theatre with others such as the English-speaking group which last season presented "Three," the Israeli Dance company, and an upcoming Arabic theatre group. Like most of Israel's theatre companies,



"The Immigrants" scene from "A City." (Below) Naomi Bachar (left) and Rachel Shorr.



the Khan Company is not self-supporting and has been receiving subsidies from the Jerusalem Foundation, the Ministry of Tourism, and the Ministry of Education and Culture and the U.S. Cultural Foundation.

ONE WAY in which the Khan Company differs from Israel's other repertory companies is that the acting group is a permanent one which does not use outside or "guest" actors. Each member has signed a contract for a year, the main features being that all the actors get equal salaries, and that there are no guarantees regarding roles.

Though each of the actors is strong in his or her own right, one of Alfreds' main tasks is developing them into an effectively interwoven network, a group "rather than just a collection of soloists."

Most of the group of seven (two have already left, and three others are joining for the coming season) are locally-trained Israelis, and it is this that is responsible for the cultural gaps of which Alfreds is so constantly aware.

"Having had much less exposure to different cultures and personalities," he says, "their frames of reference are much narrower than mine. And, of course, there's the language problem. I usually work in English, and though there are enough actors in the company who know English quite well, valuable time is often lost in translating."

Shabtai Konorty, a member of the company with an unusually expressive face, does not agree. "There's no language problem, because in the theatre it's the final result that counts, and that is not a matter of Hebrew or English, but of 'theatre language'."

WITH THE avowed purpose of serving the Jerusalem community, Alfreds has decided to present only plays which have a particularly Israeli relevance — i.e. which are either Jewish or Israeli in content.

The company's first production, last year, was "The Persian Protocols," a theatre piece based on the scroll of Esther, using the original as well as rabbinical commentaries and interpretations. The script was the result of the combined efforts of playwright, Israel Eliraz, Mike Alfreds, and the actors.

The second production of the season was a presentation of George Bernard Shaw's "Wozzeck," which Mike Alfreds and his actors have been rehearsing for some time. The play, which depicts a society in which individuals are so occupied with their own affairs that they have no time or inclination to care for others, is a play about the individual.

He was not, however, very happy with the results. And neither were some of the actors, although a number of the critics were pleasantly surprised at what the cast managed to achieve with the completely "Israeli" text.

The group's rehearsal process, which opened officially this week, is something else entirely. Originally entitled "A City — Something about Jerusalem," the documentary-type show lost one half of its name en route from preview to premiere, in silent acknowledgement of the justice of the criticism that there was very little in it that was really about the Capital.

MORE IMPORTANT, the company had to shed the entire second half of the play: what is left takes barely an hour and a half. The exclusion was forced, in a rare act of intervention, by the Khan's board of directors. This followed a stormy preview and a protest by two journalists, Dan Margalit and Matti Golan, against the corruption of their original material about relations in Jerusalem between Jews and Arabs, Sephardim and Ashkenazim, religious and non-religious. In the process, they said, a wholly unwarranted Leftist slant had been injected into their work.

For his part, Mike Alfreds, who declares himself to be entirely apolitical, heatedly denied the charge of political bias: all he was concerned with were the issues of individual responsibility. But if there was a Leftist slant in his original presentation: "So what? Is only the Right allowed to appear on the stage?"

Alfreds' critics countered that it was not they but the director himself, and the show's "playwright," Ilan Ronen, who had attempted to muffle "the voice of the people" as recorded in the original interviews. In any case, Alfreds gave way and topped off the sections of the show which had given the most offence.

Not only is Mike Alfreds' approach to the theatre different from that of Israeli audiences, but his approach to directing, though not very unusual for actors in many other countries, is completely new to Israeli actors. Besides giving himself and his cast a very active role in the creation of the script, once this is set, the rehearsal "themselves" depend very much on the actors' improvisations rather than on "direction."

Mike says that he very rarely imposes stage movements. Rather, he concentrates on the actors' own interpretations and relationships, hoping that good internal, emotional interactions will lead naturally to the best possible interactions on stage.

Shabtai Konorty says that "because Mike's methods are different from ours, we are forced to work harder than otherwise, but that, of course, is good."

Those methods include something that is an innovation in this country: the Khan Company is the first — and still the only — permanent company in Israel to incorporate training classes in its schedule of rehearsals and performances. The actors have weekly voice and movement classes, both in groups and individually. Naomi Bachar, who portrayed

the group's "sabra," presented

MUSIC/Yohanan Boehm

Congress and complaints



Zubin Mehta conducting the World Youth Orchestra. (Starphoto)

THE 27TH WORLD CONGRESS of "Jeunesses Musicales" has closed after a week's deliberations and consultations, in which a thousand delegates from 24 countries participated. Besides committee sessions, there were many musical events — chamber music, solo recitals, dance groups and "Blue Tones" — culminating in performances by the Young Philharmonic Orchestra, under Shalom Ronli-Riklis, and, most outstanding of all, the appearance of the World Youth Orchestra under the great leadership of Zubin Mehta in Jerusalem and Caserta.

I understand that there was high praise of the organization and programme of the congress from committee and delegates alike. As is customary at international congresses, a great deal of time was devoted to greetings and formal addresses; but a half hour of speeches before a public concert is hardly likely to stimulate the eagerness of a young audience to listen to fine music. Some children, for whom a visit to Jerusalem's Binyanei Ha'Ooma was their first excursion into

the world of the concert hall, were so thrilled by the talk that their parents had to take them home after the first part of the programme. They thus missed the singularly beautiful and impressive performance of Mahler's First Symphony.

THE 16TH Summer Courses held at the Rubin Academy of Music in Jerusalem have been the most successful to date. It is estimated that up to 450 people attended the various lectures, courses and demonstration lessons. Some 20 students from abroad helped to give this gathering of learning an international air.

Every morning, from 9 until 1.30, the house in Peretz Smolenskin Street buzzed with the hectic comings and goings, with the afternoons reserved for singing instruction by Jennie Tourtel, of New York, and Ra Koster, of Paris. For the first time, plans were made so ingeniously that instrumentalists could watch singers at work, and vice versa.

The faculty members mostly came from abroad; they included Professors Dorothy Taubman and Boris Schvartz from New York,

and Frances Larimer of Chicago. A "Cavalcade" of Piano Sonatas was presented by pianists Vardi, Foss, Kallichstein, Saltzman, Bar-Ilan, Wagman and Oren — ranging, according to the pianists' inclinations, from Scarlatti and Haydn to Liszt and Prokofiev.

The Summer Courses are partly subsidised by Mr. Samuel Rubin, whose native the Academy bears in recognition of his generous help over the years. Mr. Rubin also sponsors the course which counts towards a New York University master's degree in music. This is the third year that the month-long course, which goes on until August 17, has been held in Jerusalem. The lecturers are Professors Frances Aronoff and John Gilbert of New York, and two Israelis, Zvi Avni and Dr. Dalia Cohen. Contemporary music and notation, music of the Middle East, questions of teaching and learning in music education, and problems of harmony are some of the subjects provided in this year's programme.

The stimulus provided by these courses cannot be measured in statistics, as the exchange of ideas and the demonstration of new angles have to find the right soil in the recipient if they are to germinate into fruition and application. It needs, of course, individual thinking out of the points studied if benefits are to be derived from a rather concentrated intensity, only sketchy confrontation with new approaches. But this year, the great majority of participants have been teachers, instrumentalists and singers with a certain amount of professional experience behind them, with far fewer students who may not be able to digest advantageously all the information and knowledge offered.

I HAVE recently incurred the wrath of some of my readers with my personal views on certain composers or works. Apparently entirely lacking in a sense of humour, they often get my meaning wrong.

Once I was attacked by an Armenian fellow-citizen for not declaring Khatahaturian to be one of the world's greatest composers; now I am brought to opera lovers to hear and appreciate such trash, then I wish to take this occasion to tell Boehm that he is not qualified to be a music critic of a distinguished newspaper such as *The Jerusalem Post*.

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Love is defenestrating a Samsonite suitcase

A SEVERE SHOCK sent our country reeling the other week. Strong men were seen tottering along the main streets, their faces livid and their bloodless lips muttering words of blasphemy. From time to time they would stop in the squares and drive their fists against the soulless walls, as their bitter complaints rose heavenwards.

"Why, Riggs, why?"

And indeed, it is hard to swallow this insult, that the most Avenging of the world's peaches, the lovely Diana, had completely gone off her rocker and fallen in love with an Israeli painter and temporary London resident, to the extent of sitting under her grapevine as his lawful wife to the end of her days, or at least for six unforgettable weeks.

Tortured appeals were directed heavenwards. What's going on here? What does she see in him? Tell me what, really what is so special about him? What?

And from an altitude of approximately 300,000 feet the reply echoed back:

"The suitcase he threw out of the window. Don't you read the word press?"

Paraphrasing, I followed these breathless reports with the tempered moderation of an adult intellectual. After all, I'm no longer a kid, but the father of numerous children, and I have no special interest in reckless foreign beauties. Admittedly, my complexion went a few shades yellower the day Menahem introduced the radiant bride to his parents in Jabel-Jabal, and maybe I stopped watching TV and buying oil paintings for a day or two, but that was all. Its done with; I've turned over a new leaf.

What's more, for me at least, strength came forth from sweetness.

How come?

It happened the evening my second-born son, Amir, once again brought down the living-room chandelier which, it appears, was not designed to be swung from by my hefty offspring. His mother's shrieks went right to the marrow.

"Oh, you'll get it now from your dad," said one child.

"Oy, I don't envy you, Ephraim! Look what your son has done! I can't cope with him any longer. Where are you? Oy, what you're going to get when your daddy comes down!"

I left my studio and walked down:

"What the hell is this racket?" I upbraided the woman. "The kid's right, why do you have to hang such weak chandeliers on the ceiling? And now can I have some quiet, I'm working."

THE STORM SPARKED by these remarks was of nuclear forces. The little woman, who is of Israeli origin, stamped on the ground with her little feet and showed me with an assortment of billingsgate, the mildest of which I would not dare to print even on toilet paper. She - the little woman - that is, claimed that which a few words I had brought crashing down the whole emotional edifice she had so painfully erected over the years. What's more, I was not only stupid but a villain, and she hated me as no wife has ever hated her husband, and she wished she'd become a widow, and if only the Almighty...

Before long, various objects were sailing through the air. Aggression had taken over completely. I related, I considered going

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.

EASY PUZZLE

ACROSS

1 Animal (6)
2 Over sentimental (6)
3 Carousing the god (7)
4 Love greatly (5)
10 Excessively (5)
12 Sudden uprush (5)
13 Hinder effectively (7)
14 Prostrate (3)
17 In this place (4)
18 Cleared (6)
19 Find an answer (6)
20 Part of a minute (6)
22 Certain (4)
23 Small amphibian (2)
24 Modified (7)
25 Material (6)
27 Automobile (5)
28 Last (6)
29 Yours here (7)

DOWN

1 Act (5)
2 Tolerate (6)
3 Struggle (6)
4 Necktie (3)
5 Treat with contempt (5)
6 Nestle (7)
7 Cast amorous glances (4)
8 Chase (6)
9 Hair flake (5)
10 Periodic aspect (5)
11 Upright (5)
12 Rather fat (5)
13 Bordered (5)
14 Got out of (5)
15 Mocked (7)
16 Attempt (6)
17 Spirit (6)
18 Prize (6)
19 Conquer (5)
20 Fish (4)
21 Cliven nourishment (6)

CRYPTIC PUZZLE

ACROSS

1 It's binding in various parts (6)
2 They know their onions (6)
3 Externally deprives of something (6)
4 Old he swears to become a mummy (7)
5 What to eat when it comes to a point (6)
6 Up-to-date girl in the city (6)
7 A hard, somehow, to eat (6)
8 A great part for Reginald (6)
9 Surrounded by some green (6)
10 Colour of a jumper (4)
11 Go away and somehow get one (6)

DOWN

1 Does beating it make one a boy again? (3-3)
2 Scattered as heavenly (6)
3 The puppet-master's favourite (3)
4 Let a girl night in a central (6)
5 Flow low over the milk? (7)
6 It's drunk as time is short (4)
7 I'm inclined to mimic her (6)
8 Men's knotted veins (6)
9 Unit of the resistance (6)
10 The first opportunity (6)
11 Only a heel would jab one (6)
12 Wolf's musical associate (6)
13 Place for special hair and curls (6)
14 Old he swears to become a mummy (7)
15 What to eat when it comes to a point (6)
16 Up-to-date girl in the city (6)
17 A hard, somehow, to eat (6)
18 A great part for Reginald (6)
19 Surrounded by some green (6)
20 Colour of a jumper (4)
21 Go away and somehow get one (6)

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

BRIDGE

By George Levintow

West opened 14. Although this met the Precision requirements of at least 11 high card points and a five card suit some players would pass since there was only one quick trick. North passed and West bid 1NT announcing 14-15 high card points, at least three spades, and forcing partner to bid again. South took advantage of the opportunity to say 40. Ben Zeev with a minimum opening had to pass. Since I was West that the opponents would bid

40 I took the bull by the horns and bid 50. The 40 bid meant to me that partner had seven playing tricks and counting my hand an worth at least two playing tricks. I was merely making an advance sacrifice against 40. East doubled and the contract was set one trick for a good result for North-South.

In the post-mortem we wondered what would happen if West did not open the bidding. East would surely open with 14 and South would probably bid 2NT, the unusual No Trump asking for partner's best minor suit. In all likelihood West would bid 40. It would then be up to South to bid 4NT again asking for a minor suit. Thus 50 should be reached. And we to North-South who would let East-West play 44, and was to East-West if they should go to 54.

CHESS/Eliahu Shahaf

Problem No. 2431

ASHED AXELRAD, Kishon Lesson

White to move

Problem No. 2432

White to move

Problem No. 2433

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Problem No. 2434

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Problem No. 2435

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Problem No. 2436

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Problem No. 2437

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Problem No. 2438

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Problem No. 2439

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Problem No. 2440

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Problem No. 2448

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Problem No. 2449

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Problem No. 2450

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Problem No. 2451

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Problem No. 2499

White to move

Problem No. 2500

White to move

WHAT'S ON

Plant a Tree in Israel
Free tour for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and arrive Tuesday morning Tel Aviv. For details and registration call Visitors Department, Keren Kayemet Le-Israel (Jewish National Fund), 10 Jerusalem - Rehov King George, corner Rehov Keren Kayemet, Tel. 35361, in Tel Aviv - 98 Rehov Hayarkon, opp. Dan Hotel, Tel. 24448.

WEEK IN JERUSALEM

Israel Museum:
Sun, Mon., Wed., Thurs., 10 a.m.-6 p.m.
Tue. Museum 10 a.m.-6 p.m. Rockefeller Museum 10 a.m.-6 p.m. Fri. Sat. 10 a.m.-2 p.m.
Exhibitions: Huelher - Environment (Billy Rose Pavilion)
Our pupils at work.
Please see his comment.
Inscriptions Reveal (Rockefeller).
The current in Israel from mid-fourth cent. B.C. to present day (Numismatic Section).
Introduction to Design (Palevsky Design Center).
Special exhibit:
Decorative synagogue carpet, Turkey, 17th century. Gift of Mr. Robert Frances and sons, London, to British Friends of the Art Museum, Israel.
Conducted Tours:
Morning tour, Hadassah projects in Jerusalem, 8:30 a.m. Strassler, Hadassah Centre, Rehov Strassler, 175-180, or 92- towards transportation and refreshments.
Medical Centre only, 9:30 a.m., 11:00 a.m., 2:00 p.m., 3:00 p.m. (not Fridays or holidays). Kennedy Building. No charge. Buses 10 or 21.
For further information regarding the above tours, contact Tel. 35353.
Days Tours Jerusalem - (Kiryat Noar). Bayit Yegon. Daily Tours (except Shabbat). Tel. 34112.
Hebrew University, conducted tours in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 1:30 a.m. from the Truman Research Institute at the Mount Scopus Campus.
Tourists and visitors come and see the General Israel House for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4 Bus No. 6, Kiryat Moshe, Tel. 623281.
New Israel Films:
There will be no screening today at the Keren Hayehud Hall, Jewish Agency Building.
Jerusalem Biblical Zoo, Schneller Wood Rommana. Tel. 228329, 7:30 a.m.-6:30 p.m. Free in Israel. Free admission. 10-4. Light Show in Jerusalem. Dialogue - Yehuda and Arnon Adar. Music - Noam Albrit. Every evening except Friday, 7:30 p.m. in Hebrew, 8:45 p.m. in English. Additional show at 10 p.m. - Mon., Tues., Wed., Sat. in English. Sun., Thurs. in Hebrew. Tickets 10-4. Jerusalem Agencies and Citadel box office (evenings). Please come warmly dressed.

TEL AVIV
Tel Aviv Museum, conducted tours in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 1:30 a.m. from the Truman Research Institute at the Mount Scopus Campus.
Tourists and visitors come and see the General Israel House for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4 Bus No. 6, Kiryat Moshe, Tel. 623281.
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Israel Theatres

Haifa Municipal Theatre

ENTER A FREE MAN
Comedy
Haifa, Sat., Aug. 4, 5, 6, 7
Sun., Aug. 5, 6, 7
Tues., Aug. 7

The Camori Theatre

SCARFEGAT
By Nishim Aloni
Last performance before summer break
Tel. Aviv, Sat., Aug. 4, 5, 6, 7
Sun., Aug. 5, 6, 7
Tues., Aug. 7

Habimah

MERRY WIVES OF WINDSOR
Shakespeare
Tel. Aviv, Sat., Aug. 4, 5, 6, 7
Sun., Aug. 5, 6, 7
Tues., Aug. 7

Haifa Municipal Theatre

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Shakespeare
Tel. Aviv, Sat., Aug. 4, 5, 6, 7
Sun., Aug. 5, 6, 7
Tues., Aug. 7

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ONE DAY TOUR TO NETANYA

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Departure times: United Tours 8:45 a.m.
Moriah Hotel 8:50 a.m.
Merkaz Hotel 9:00 a.m.

This week at the Tel Aviv Museum

EXHIBITIONS

★ YAAQOV AGAM - paintings, sculptures, jewelry, Haifa Hall, Haifa Hall, Haifa Hall

★ The Graphic Work of JOAN MIRO (Haifa Hall, Haifa Hall, Haifa Hall)

★ A Special Gallery Talk at the MIRO exhibition

★ New Exhibition, Albers 50 prints from the collection of the Metropolitan Museum, New York, from the collection of the US Cultural Center, Graphic Hall

★ The Museum Collections (Meyerhoff Hall, Jaglom Hall, Haifa Hall)

★ THE HELENA RUBINSTEIN ART LIBRARY (new building) Open Sunday-Thursday: 10 a.m.-1 p.m.; 4-7 p.m.

FILMS

Tuesday, Aug. 7, 8:30 p.m.
8/4 (Italy, 1958)
Director: Federico Fellini
With: Marcello Mastroianni, Claudia Cardinale, Anouk Aimée
In connection with the AGAM exhibition, a special showing of a short film about the artist's work instead of Juliette of the Spirits

Thursday, Aug. 9, 8:30 p.m.
Histories Extraordinary
Edgar Allan Poe (1987)
Director: Federico Fellini
With: TOSCA D'ARCA
1) Melancholia (The Horse)
Director: Roger Vadim
With: Jane Fonda
2) Toby Dammit (Never Set the Devil Your Record)
Director: Federico Fellini
With: TOSCA D'ARCA
3) William Wilson
Director: Louis Malle
With: Brigitte Bardot, Alain Delon
A SPECIAL FILM FOR THE SUMMER VACATION
The Young Journalists (Dolby)

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With: TOSCA D'ARCA
3) William Wilson
Director: Louis Malle
With: Brigitte Bardot, Alain Delon
A SPECIAL FILM FOR THE SUMMER VACATION
The Young Journalists (Dolby)

the israel museum, jerusalem

THIS WEEK AT THE MUSEUM

Film: "Edge of the West" - Jewish daily life in the Moshav, large cities, the Atlas mountains, and near the Sahara. Free for visitors: Sun., Tues., Wed. 4 p.m. (Hob.); 8 p.m. (French); Mon., Thurs. 11 a.m. (Hob.); 12 noon (French).

"Computer aided design in architecture." A film shown in the design pavilion: Sun., Mon., Wed., Thurs. 3 p.m.; Tues. 7 p.m. Demonstration of interactive graphics using computer GTO in the design pavilion: every Monday, 4:30 p.m.

Monday, Aug. 6, 1978
In the exhibition "Jewish Life in Morocco" Mrs. Aviva Muller-Lancet

Thursday, Aug. 9, 1978
3 and 5 p.m.
Recommended for children aged 8-12

EXHIBITIONS

Douglas Hueber - Environment (Billy Rose Pavilion). C
Shlomo Koren - Sculptures (Ida Crown Plaza) C
Pisces and his environment (Cohen Hall) C
Jewish life in Morocco - (Spertus, Goldman-Schwartz & Weinstein Galleries) C
"Introduction to Design" (Meadora and Sarah Palevsky Design Pavilion)

"Coins current in Bretz-Israel from the mid-fourth cent. B.C.E. to the present day" (Numismatic section)
Inscriptions Reveal - Special Exhibit at Rockefeller C
C-Catalogue for sale

SPECIAL EXHIBIT

Decorative synagogue carpet, Turkey, 17th century
Gift of Mr. Robert Frances and sons, London, to the Friends of the Art Museums of Israel in Great Britain.

REGISTRATION FOR 1978-79 CLASSES

Museum members: July 25-30
Non-members: August 1
Sun., Mon., Wed., Thurs. 10 a.m.-12 noon; 2-4 p.m. at the Youth Wing office
Participation: IL48 per year (payable in advance)
Fees: Membership for children: IL8-IL48 for the whole year IL16 for special short courses (8 months)

VISITING HOURS

Sun., Mon., Wed., Thurs. 10 a.m. - 6 p.m.
Tues. Shrine of the Book 10 a.m. - 10 p.m.
Israel Museum 4 p.m. - 10 p.m.
Rockefeller Museum 10 a.m. - 6 p.m.
Fri. Sat. 10 a.m. - 2 p.m.

* Tickets for Saturday available during the week at the Museum Box Office

Library: open weekdays visiting hours.
Graphic Study Room: open: Sun., Mon., Wed., Thurs., Frid. 11 a.m. - 1 p.m. Tues. 4 p.m. - 8 p.m.



THE ISRAEL FESTIVAL 1973

THE ISRAEL BROADCASTING SYMPHONY ORCHESTRA

Conductor: GARY BERTINI
 Soloists: NELLY VAN DER SPIEGEL
 The Zimri Chorus of New York — STANLEY SPERBER, Music Director
 MATT LAZAR, Conductor
 The Zimri Chorus of Boston — JOSHUA JACOBSON, Conductor
 "Rising" Israel Chamber Choir — JOSEPH FRIEDLAND, Conductor
 The Kibbutz Mevud Choir — RINE CARMEL and YEHUDA ENGEL, Conductors
PROGRAMME:
 Beethoven — "Shir Hama'alot"
 Gabrieli — Omnes Genes
 Mozart — "Exultate," "Jubilata," Motet, K. 155
 Bruckner — Psalm 150
 Stravinsky — Symphony of Psalms
DATES: Aug. 4 — Tel Aviv — Mann Auditorium — 8 p.m.
 Aug. 5 — Caesarea — National Park, Roman Theatre — 8.30 p.m.

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 * Guest Artist
DATES: Aug. 5 — Jerusalem — Binyoni Ha'eema — 9 p.m.
 Aug. 7, 8 — Tel Aviv — Mann Auditorium — 8.30 p.m.
 Aug. 9, 11, 12 — Caesarea — National Park, Roman Theatre — (8th and 12th — 8.30 p.m., 11th — 9 p.m.)
 All tickets sold

THE ISRAEL BROADCASTING SYMPHONY ORCHESTRA

Conductor: MENDI RODAN
 Soloists: JENNIE TOUREL, mezzo-soprano; WILLY HAPARNES, baritone; M. MAISKY, cello
PROGRAMME:
 L. Bernstein — "Jeremiah" Symphony
 A. Maanyal — "Yiddish Lieder" (songs for voice and orchestra) (Lyrics: Leizick, Paternikov, Suzukov, Afia)
 E. Bloch — "Shilomo" — for cello and orchestra
DATE: Aug. 8 — Jerusalem — Jerusalem Theatre — 8.30 p.m.

THE YUVAL PIANO TRIO

JONATHAN ZAK, piano
 URI PIANKA, violin
 SIMOA HELEAD, cello
PROGRAMME:
 Haydn — Trio in D minor, No. 23 (Hoboken)
 Beethoven — Trio in A minor
 Schubert — Trio in B-flat major, op. 99
DATE: Aug. 10 — Ein Hod — Amphitheatre — 8 p.m.

RECITALS THIS WEEK

YEHUDA HANANI, cello
 JONATHAN ZAK, piano
PROGRAMME:
 Debussy — Sonata
 Schumann — Fantasia Pieces, op. 73
 Beethoven — Sonata in A minor, No. 8
 Beethoven — Sonata in G minor, op. 5, No. 2
 Dvorak — Rondo in G minor, op. 64
 Paganini — Variations for one string on a theme from Rossini's "Moses"
DATE: Aug. 5 Tel Aviv — Tel Aviv Museum — 5 p.m.
 Leon and Mathilde Reznais Auditorium — 5 p.m.

DANIEL ADINI, piano
PROGRAMME:
 Beethoven — Sonata in A flat, op. 110, No. 31
 Brahms — Variations and Fugue on a theme of Handel, op. 24
 Chopin — Ballade, op. 48
 Debussy — Images, Book 1
 Prokofiev — Sonata in A minor, op. 28, No. 8
 Ram De Oz — Capriccio
DATES: Aug. 6 — Tel Aviv — Tel Aviv Museum — 4.30 p.m.
 Leon and Mathilde Reznais Auditorium — 4.30 p.m.

Tickets for all concerts available at leading ticket agencies and at theatre box offices before performances.
 Tourists may purchase tickets at Government Tourist Office in Tel Aviv and Jerusalem.
 Transportation to Caesarea by Regard Tourist.
 From Tel Aviv: Caesarea, opp. Hilton Hotel, 6.15-7 p.m.
 Netanya — Regard Tourist, 6.45-7.30 p.m.
 Haifa — Beit Roush Square, 6.45-7.15

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 JEWISH MYSTICISM, & A FILM FESTIVAL

TONIGHT: 8:30 COME TO THE SHABAT HOUSE
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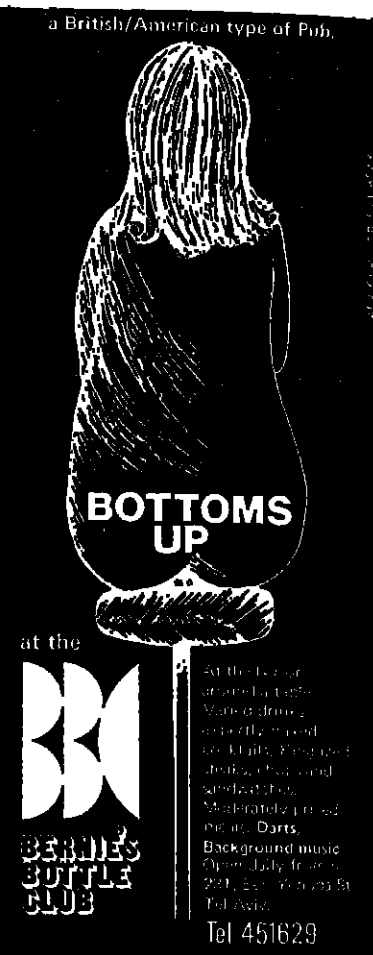


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ARTS & CRAFTS

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 Opening, Sat., Aug. 4,
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The Broadcasting Authority Symphony Orchestra Israel Festival

TWO CONCERTS

Mann Auditorium, Tel Aviv, August 4, 1973, 9 p.m.
 National Park, Caesarea, August 5, 1973, 8.30 p.m.

Conductor: GARY BERTINI
 Soloist: Nelly Van Der Spiek
 With the participation of Hassamir Choir, New York, directed by STANLEY SPERBER
 Hassamir Choir, Boston, directed by YEHOSHUA JACOBSON
 The Chamber Choir of the Rubin Music Academy, Jerusalem
 The Kibbutz Mevud Choir, directed by RINE CARMEL and YEHUDA ENGEL
PROGRAMME:
 MOSCOVY — Song of Degrees
 GABRIELI — Ballade and Omnes Genes
 MOZART — Exultate, Jubilata, K. 155
 BRUCKNER — Psalm 150
 STRAVINSKY — Symphony of Psalms
 * Arrangements and text subject to change without notice

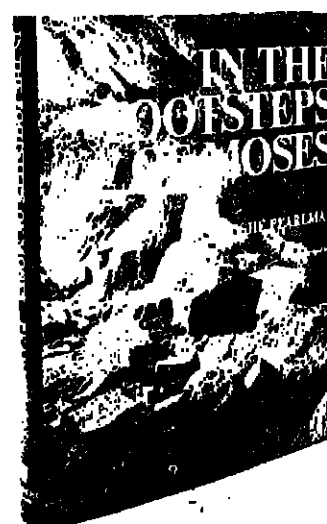
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 Free Centre Party
 "Problems of the Moment"
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 Participants will be taught the violin by a unique method, which will become the basis for their own work, providing them with an effective instrumental medium to be used within a wide spectrum of deficiency. Opportunity for practical, supervised work will be given during the second year.
 The number of participants will be limited.
 Some elementary knowledge in music is desirable but not essential. Applicants may write to P.O.B. 4187, Haifa, and will be invited for an interview.

THE ISRAELI CINEMATIQUE
 Tel Aviv-Yaffa Municipality Youth and Culture Dept.
 The Israel Film Archives, Haifa
 Tel Aviv University Faculty of Arts and Communications
 Saturday, August 4, 1973, at 7 p.m.
TWO SHORTS AND DAYS AND NIGHTS IN THE FOREST — Salyati Ray at 5 p.m.
TWO SHORTS AND GLEO DE S.A. 7 — Agnes Vardh at 6.45 p.m.
 These programmes will also be shown on Thursday at 6.45 p.m. and 9.00 p.m. in the foyer area.
 Registration of new members and sale of tickets at the Cinematique from 5 p.m.
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See times of performance of individual cinemas

ALLENBY Tel. 57820

4th week

CLINT EASTWOOD

HIGH PLAINS

DRIFTER

They'd never forget the day he drifted into town.

Eastmancolor 4.50, 7.15, 9.30

REN YERUDA Tel. 228400

5th week

Decameron 69

6th week

YERONIM GAON

in Menachem Golan's

MUSICAL

KAZABLAN

Eastmancolor Panavision

7th week

WORLD PREMIERE

Israeli film in colour

4.50, 7.15, 9.30

THE BRAVE

DETECTIVE

SCHWARTZ

BONNA TUR

HIDEON SINGOH

YORSE SHILOAH

AVI SHAVIT

AVI MARKS

Forum Film Distribution

8th week

THE CHASE

MARION BRANDO

JANE FONDA

ROBERT REDFORD

7.15-9.30

9th week

DRIVE-IN CINEMA

Tel. 77177

First Show 7.15

The Walk Disney

50th Anniversary Festival

for 1 week only

BRAX JONES

10th week

THE LOVE BUG

Second Show 9.30

Third Show 9.30

RICHARD BOWEN

CHUCK CONNORS

11th week

EMERSON

12th week

EMERSON

13th week

EMERSON

14th week

EMERSON

15th week

EMERSON

16th week

EMERSON

17th week

EMERSON

18th week

EMERSON

19th week

EMERSON

20th week

EMERSON

21st week

EMERSON

22nd week

EMERSON

23rd week

EMERSON

24th week

EMERSON

25th week

EMERSON

Jerusalem Cinemas

Commencing Saturday, Aug. 4, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.50, 7.00 and 9.00 p.m.

ARNON Tel. 224020

2nd week

WUTHERING

HEIGHTS

with

ANNA CALDERMARSHAL

TIMOTHY DALTON

The power, the passion, the

terror of Emily Bronte's

unforgettable love story

In colour

3rd week

CHEN Tel. 222955

Starting Friday at 3 p.m.

3rd week

REUVEN BAR YOTAM

GABI ELIDOR

in the Israeli film

THE

PERSUADER

4th week

ORNA Tel. 224738

2nd week

LOUIS DE FUNES

in the hilarious comedy

for the whole family

THE SUCKER

In colour

5th week

JERUSALEM Tel. 35067

THEY CALL ME

TRINITY

6th week

GORDON Tel. 224378

11th week

LE GRAND

BLOND

AVEC UNE

CHAUSURE

NOIRE

YVES ROBERT

PIERRE RICHARD

4.50, 7.15, 9.30

7th week

HOD Tel. 226228

5th week

YERONIM GAON

in Menachem Golan's

MUSICAL FILM

8th week

ESTHER Tel. 226610

2nd week

KIRK DOUGLAS

FLORIAN BOJAN

A MAN

TO RESPECT

Sat. 7.30, 9.30

Weekdays: 4.50, 7.15, 9.30

9th week

MAXIM Tel. 227487

6th week

Les Charlots font

L'Espagne

4.50-7.15-9.30

10th week

MOGRAH Tel. 58331

2nd week

THEY CALL ME

SHMIL

URI ZOHAR

PAUL SMITH

4.50, 7.15, 9.30

11th week

OPERA Tel. 615321

2nd week

THE

PERSUADER

REUVEN BAR YOTAM

GABI ELIDOR

JOE JEFFREY

4.50, 7.15, 9.30

12th week

PARIS Tel. 226608

4th week

RYAN O'NEAL

JACQUELINE BISSET

WARREN OATES

THE THIEF

WHO CAME

TO DINNER

Color by Deluxe

13th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

14th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

15th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

16th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

17th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

18th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

19th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

20th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

21st week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

22nd week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

23rd week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

24th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

25th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

26th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

27th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

28th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

29th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

30th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

31st week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

32nd week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

33rd week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

34th week

Family Life

with SANDY PATFILL

Directed by KENNETH LOACH

4.50, 7.15, 9.30

35th week